

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Royal Canadian College of Organists

Fifty-Second Year, No. 5—Whole No. 617

CHICAGO, ILL., U.S.A., APRIL 1, 1961

Subscription \$2.50 a year—25 cents a copy

OHIO UNIVERSITY GETS FOUR-MANUAL MÖLLER FOR MEMORIAL AUDITORIUM

Third Möller at Athens Institution—
Completion for 1962—Eugene Wick-
strom, Organ Department Head,
Works on Design

Ohio University, Athens, has contracted with M. P. Möller, Inc. to install a four-manual organ of 57 ranks in Memorial auditorium. Completion is scheduled for 1962. The great, positif and portions of the pedal will be unenclosed and exposed in front of two chambers which will house the enclosed divisions. Recently Möller also installed an organ in Galbreath chapel and a practice organ in the college of fine arts.

Dr. John C. Baker, president of the university; Dr. Earl C. Seigfried, dean of the college of fine arts, and Eugene Wickstrom, head of the organ department consulted with Robert Talbert and John Hose of Möller in the preparation of the specification.

The stoplist follows:

GREAT

Quintaton, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Rohrflöte, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Spillflöte, 4 ft., 61 pipes
Waldflöte, 2 ft., 61 pipes
Furniture, 4 ranks, 244 pipes
Scharf, 3 ranks, 183 pipes
Bombarde, 8 ft., 61 notes

SWELL

Holzgedackt, 8 ft., 68 pipes
Viola Pomposa, 8 ft., 68 pipes
Viola Celeste, 8 ft., 68 pipes
Octave Geigen, 4 ft., 68 pipes
Flute Harmonic, 4 ft., 68 pipes
Larigot, 1½ ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 244 pipes
Fagot, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Clarion, 4 ft., 68 pipes
Tremulant

POSITIV

Gedackt, 8 ft., 61 pipes
Prestant, 4 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Octav, 2 ft., 61 pipes
Quint, 1½ ft., 61 pipes
Sifföte, 1 ft., 61 pipes
Sesquialtera, 2 ranks, 122 pipes
Zimbel, 3 ranks, 183 pipes
Tremulant

CHOIR

Gemshorn, 16 ft., 12 pipes
Traversflöte, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Gemshorn Celeste, 8 ft., 49 pipes
Nachthorn, 4 ft., 61 pipes
Nasat, 2½ ft., 61 pipes
Zauberflöte, 2 ft., 61 pipes
Tierce, 1½ ft., 61 pipes
Bombarde, 8 ft., 61 pipes
Schalmey, 8 ft., 61 pipes
Krummhorn, 4 ft., 61 pipes
Tremulant

PEDAL

Violone, 16 ft., 32 pipes
Subbass, 16 ft., 32 pipes
Quintaton, 16 ft.
Gemshorn, 16 ft.
Principal, 8 ft., 32 pipes
Gemshorn, 8 ft.
Gedeckt, 8 ft., 32 pipes
Principal, 4 ft., 12 pipes
Nachthorn, 4 ft., 32 pipes
Blockflöte, 2 ft., 12 pipes
Mixture, 3 ranks, 96 pipes
Contre Trompette, 16 ft., 32 pipes
Fagot, 16 ft.
Trompette, 8 ft., 12 pipes
Clarion, 4 ft., 12 pipes
Krummhorn, 4 ft.

NEW HEAD OF UNION SEMINARY SCHOOL OF SACRED MUSIC



DR. ROBERT S. BAKER has been appointed director of the school of sacred music of the Union Theological Seminary, New York City. He will assume his duties July 1 succeeding Dr. Hugh Porter who died last September. He will continue his relationship with the Fifth Avenue Presbyterian Church, a post he has held since 1953. He has been organist at Temple Emanu-El since 1945 and a member of the organ faculty at the seminary since 1946. He was dean of the New York City AGO Chapter in 1955-56

and co-chairman of the 1956 national convention, the largest so far. He was the opening recitalist of the famed International Congress of Organists in London in 1957.

A successful recitalist and teacher, Dr. Baker is the composer of several published works and he records for Victor. He is married and the father of two children.

A further story of staff changes at Union appears on page 38.

SEWANEE LISTS ANDREWS OSSEWAARDE AND LEMONDS

The 11th summer conference on church music sponsored by the Fourth (Sewanee) province of the Episcopal church will be held July 11-20 at DuBose Conference Center, Monteagle, Tenn. Each of fifteen Tennessee dioceses and Arkansas are represented on the executive committee by church musicians and clergy.

Courses will include the hymnal, chanting, service playing, rehearsal techniques, organ techniques, junior choirs and the sung litany. The choir of conference members will rehearse standard, usable anthems and a group of larger works used in conference services at All Saints' Chapel.

The faculty will include the Rev. Massey H. Shepherd, Jr., PhD, STD, Divinity School of the Pacific, Berkeley, Cal.; Jack Ossewaarde, AAGO, St. Bartholomew's Church, New York City; Robert L. Van Doren, FTCL, Trinity Church, Columbia, S. C.; William W. Lemonds, MusD, University of the South, Sevanee, Tenn., and Mildred Andrews, University of Oklahoma.

Adolph Steuterman, MusD, FAGO, Calvary Church, Memphis is again serving as director; Thomas Alexander, St. Paul's, Chattanooga, Tenn., as registrar and bursar, and Richard T. White, FAGO, St. John's Church, Memphis, as secretary.

NEW MILHAUD WORK GIVEN WORLD PREMIERE ON COAST

The world premiere of Darius Milhaud's new setting of Proverbs took place at a Feb. 24 service at Temple Emanu-El, San Francisco. The composer was present at the service. The liturgical music for all the regular Friday evening responses was taken from Herbert Fromm's Avodat Shabbat, given its first performance in the West. Schubert's Psalm 92 in Hebrew, composed in 1828 for the Jewish community in Vienna, was also sung.

The service was sung by Cantor Joseph L. Portnoy and the Temple choir, Ludwig Altman organist-director.

LITURGICAL INSTITUTE HELD AT INDIANA COLLEGE

St. Joseph's Institute of Liturgical Music is offering the first and second summer courses in a four-summer program of studies leading to a BA in liturgical music. The session will be held June 19-July 29 at St. Joseph's College, Rensselaer, Ind. Fr. Lawrence Heiman, St. Joseph's College, will be the director and other faculty members will be Fr. Paul Arbogast, Covington, Ky., Fr. Eugene Lindusky, Onamia, Minn., and Noel Goemanne, Birmingham, Mich.

MOUNT LEBANON CHURCH WILL HAVE CASAVANT

PLAN INCLUDES ANTIPHONAL

St. Bernard's R.C. in Pennsylvania Town
Designed Along French Lines—Law-
rence Phelps Is Designer, Joseph
E. Michaud, Consultant

A new Casavant organ of 65 stops will be installed in St. Bernard's R. C. Church, Mount Lebanon, Pa. An antiphonal of 12 stops will be placed at the same time as the main organ, later this year.

The instrument has been designed by Lawrence I. Phelps, Casavant tonal director, in consultation with Joseph E. Michaud, the musical director of the church, with particular consideration for the emphasis this church gives to congregational singing. The extension of congregational singing at the Sunday high mass is planned when the organ is installed.

Of French inspiration, the main organ will consist of a grand orgue, récit and positif and complete pédale, placed at the rear and entirely unenclosed except for the récit. The pipework will be arranged to frame the stained glass windows; the choir will sit immediately in front and below the organ. The antiphonal will occupy a shallow gallery at the rear of the church, the reed stops en chamade pointing down the nave.

An 8 ft. grand orgue with cornet, trompette and eight ranks of compound stops will be accompanied by a large positif, also 8 ft., of a full principal chorus, the cornet décomposé, and seven ranks of compound stops. The récit has a full reed chorus. The pédale includes a furniture of three ranks and a cymbale of four in addition to the traditional reed chorus. The antiphonal will achieve great brilliance through its en chamade reeds and mixtures and will have soft stops for the accompaniment to chant. There is no borrowing or extension of any stop.

The disposition is as follows:

GRAND ORGUE

Quintaton, 16 ft., 61 pipes
Montre, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Flute Conique, 8 ft., 61 pipes
Prestant, 8 ft., 61 pipes
Flute à Cheminée, 4 ft., 61 pipes
Quint, 2½ ft., 61 pipes
Doublette, 2 ft., 61 pipes
Cornet, 2 ranks, 122 pipes
Furniture, 4 ranks, 244 pipes
Cymbale, 4 ranks, 244 pipes
Trompette, 8 ft., 61 pipes

RECIT

Bourdon, 16 ft., 61 pipes
Principal Etroit, 8 ft., 61 pipes
Viola de Gambe, 8 ft., 61 pipes
Voix Celeste, 8 ft., 54 pipes
Flute Harmonique, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Cor de Chamais, 4 ft., 61 pipes
Octavin, 2 ft., 61 pipes
Plein Jeu, 4 ranks, 244 pipes
Cymbale, 4 ranks, 244 pipes
Bombarde, 16 ft., 61 pipes
Trompette, 8 ft., 61 pipes
Hautbois, 8 ft., 61 pipes
Clarion, 4 ft., 61 pipes
Tremulant

POSITIV

Montre, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Prestant, 4 ft., 61 pipes
Flute à Fuseau, 4 ft., 61 pipes
Nasard, 2½ ft., 61 pipes
Doublette, 2 ft., 61 pipes
Flute à Bec, 2 ft., 61 pipes
Tierce, 1½ ft., 61 pipes
Larigot, 1½ ft., 61 pipes

Sifflet, 1 ft., 61 pipes
Fourniture, 4 ranks, 244 pipes
Cymbale, 3 ranks, 183 pipes
Cromorne, 8 ft., 61 pipes

PEDALE

Montre, 16 ft., 32 pipes
Soubasse, 16 ft., 32 pipes
Quintaton, 16 ft., 32 pipes
Octave, 8 ft., 32 pipes
Bourdon, 8 ft., 32 pipes
Octave, 4 ft., 32 pipes
Flute à Fuseau, 4 ft., 32 pipes
Flute des Bois, 2 ft., 32 pipes
Fourniture, 3 ranks, 96 pipes
Cymbale, 4 ranks, 128 pipes
Bombardon, 32 ft., 32 pipes
Bombarde, 16 ft., 32 pipes
Trompette, 8 ft., 32 pipes
Clairon, 4 ft., 32 pipes

ANTIPHONAL

Quintaton, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Fourniture, 6 ranks, 366 pipes
Cymbale, 4 ranks, 244 pipes
Bombarde (en chamade), 16 ft., 61 pipes
Trompette (en chamade), 8 ft., 61 pipes
Clairon (en chamade), 4 ft., 61 pipes

ANTIPHONAL PEDAL

Contrebasse, 16 ft., 32 pipes
Octave, 8 ft., 32 pipes
Bombarde, 16 ft., 32 pipes

COLBERT-LABERGE APRIL BEST MONTH IN 10 YEARS

With more than sixty dates scheduled for April, the Colbert-LaBerge management has its heaviest schedule of organ recitals in ten years. Several artists are scheduled for transcontinental tours: Fernando Germani, who returns for second time this season; Lady Susi Jeans, whose schedule appeared in the March issue; Dr. Francis Jackson of York Minister and Catharine Crozier. The schedules of Miss Crozier and Dr. Jackson are listed separately.

Claire Coci will play in Lincoln, Neb. April 4; at Montana State University, Missoula, April 9; for the local AGO chapter at the First Presbyterian Church, San Diego, April 17; for the New Orleans Chapter April 23, and at Hope Lutheran Church, Fostoria, Ohio, April 30. Her first May date is for the Queens Chapter May 7 at the Good Shepherd Lutheran Church, Bellaire, L.I.

Before Marilyn Mason goes to California in May she will play April 4 at the First Methodist Church, Fulton, Ky., will conduct a master class and play for the Chattanooga, Tenn. AGO Chapter April 6 and 7 and will play April 9 at the Towson Methodist Church, Baltimore.

Ray Ferguson will play April 6 in Anderson, Ind. and April 25 for the Oklahoma City AGO Chapter at the Westminster Presbyterian Church.

John Weaver, heard on the Pacific coast in January plays a return engagement April 9 at the South Congregational Church, Hartford and in Youngstown, Ohio April 21.

Wilma Jensen, recently returned from the coast, will play April 18 for the Rochester, N.Y. AGO Chapter.

William Teague will play the new organ at Lovers Lane Methodist Church, Dallas April 16, in San Angelo, Tex. April 12. Gainesville, Tex. April 18 and for the Texarkana Chapter April 24.

David Craighead, whose teaching schedule curtails recital activities, will make a transcontinental tour in the winter. He will play dedicatory recitals in April at the Pasadena, Cal. Presbyterian Church where he was organist for ten years, and on the new Schlicker at State University Teachers College, Fredonia, N.Y. April 11.

WARREN A. SCHARF



Warren A. Scharf, a candidate in June for a doctor of music arts degree from the Eastman School of Music, University of Rochester, has been appointed head of the Hastings College music department, Hastings, Neb.

Mr. Scharf, on leave of absence from the Hastings faculty, which he joined in 1957 as assistant professor of organ and theory, will succeed Dr. Hayes Fuhr, who will retire at the end of the current academic year after 48 years in the position. Mrs. Scharf, who also will receive a doctorate from the Eastman School this summer, has been on the faculty since 1953 as assistant professor of piano, organ, and music theory.

CCWO'S ANNUAL PROGRAM ENLISTS MUSICIANS CLUB

The Chicago Club of Women Organists combined with the Musicians Club of Women March 6 for a concert at St. James Cathedral. Helen Searles Westbrook opened the evening with a group of earlier music in which Dunstable, Redford, Mereaux, Marcello and Bach were represented. Charlotte Brent sang a Bach cantata aria and the Buxtehude solo cantata, Singet dem Herrn with Irene Barrett, violin, Fanny Klibanow, cello, and Eugenia Anderson, organ, providing support. Dorothy Lee, flute, and Wilma Leamon, organ, were heard in a Petite Fantasia Pastorale by Hans Stüder. Hazel Quinney at the organ accompanied Ruth Miller at the violin in Sonata 6, Handel, and Romance, Svenson. Lillian Robinson closed the evening with Dieu Parmi Nous, Messiaen.

NOONDAY LENTEN SERIES HEARD IN NASHVILLE, TENN.

A series of noonday Lenten recitals at Christ Episcopal Church, Nashville, Tenn. introduced a variety of soloists. Peter M. Fyfe, organist-choirmaster, was organist Feb. 16 and March 2, 9, 23 and 30. Scott Withrow was heard Feb. 23 and G. Donald Kaye March 16. Music heard ranged from Schütz and Pachelbel to Langlais and Sowerby.

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Second-class postage paid at Chicago, Ill., and at additional mailing office. Issued monthly. Office of publication, 343 South Dearborn Street, Chicago 4, Ill.

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Original Three-Manual Instrument Was
1912 Casavant—Rebuild by Hill,
Norman and Beard Was
Accomplished in 1960

The three-manual 1912 Casavant in the Third Avenue United Church, Saskatoon, Sask. has been rebuilt by the British firm of Hill, Norman and Beard. R. Mark Fairhead was the senior tonal finisher and voicer in the reconstruction in 1960.

The new stoplist:

GREAT

Contra Geigen Diapason, 16 ft., 61 pipes
Open Diapason 1, 8 ft., 61 pipes
Open Diapason 2, 8 ft., 61 pipes
Geigen Principal, 8 ft., 61 pipes
Doppel Flute, 8 ft., 61 pipes
Dulciana, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Spitz Principal, 4 ft., 61 pipes
Twelfth, 2½ ft., 61 pipes
Quint Mixture, 3 ranks, 183 pipes
Trompette, 8 ft., 61 pipes
Octave Trompette, 4 ft.

SWELL

Quintaton, 16 ft., 61 pipes
Open Diapason, 8 ft., 61 pipes
Hohl Flute, 8 ft., 61 pipes
Viola da Gamba, 8 ft., 61 pipes
Aeoline, 8 ft., 61 pipes
Voix Celeste, 8 ft., 49 pipes
Geigen Octave, 4 ft., 61 pipes
Travers Flute, 4 ft., 61 pipes
Super Octave, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Contra Fagotto, 12 ft., 61 pipes
Trumpet, 8 ft., 61 pipes
Oboe, 8 ft., 61 pipes
Clarion, 4 ft., 61 pipes
Tremulant
Chimes

CHOIR

Rohr Gedeckt, 8 ft., 61 pipes
Viole d'Orchestre, 8 ft., 61 pipes
Wald Flute, 4 ft., 61 pipes
Nazard, 2½ ft., 61 pipes
Flageolet, 2 ft., 61 pipes
Tierce, 1½ ft., 61 pipes
Clarinet, 8 ft., 61 pipes
Trompette, 8 ft.
Tremulant
Chimes

PEDAL

Open Wood Bass, 16 ft., 32 pipes
Contra Geigen Diapason, 16 ft.
Bourdon, 16 ft., 32 pipes
Quintaton, 16 ft.
Octave Flute, 8 ft.
Bass Flute, 8 ft.
Principal, 8 ft., 32 pipes
Super Octave, 4 ft.
Choral Flute, 2 ft., 32 pipes
Trompette, 8 ft.
Clarion, 4 ft.
Chimes

LIST MADER AND LOVELACE FOR PUGET SOUND SESSION

Clarence Mader will be in charge of the organ master class and workshop and Austin Lovelace the choir and choral workshop at the church music workshop July 24-28 at the University of Puget Sound, Tacoma, Wash. Richard and Muriel Alford will be in charge of children and youth choirs and Charles Fischer of anthem repertoire.

TOUR OF FRANCIS JACKSON COVERS WIDE TERRITORY

Francis Jackson will open his transcontinental tour April 5 at St. Matthew's Church, Ottawa, Ont., at Grace Church on the Hill, Toronto, April 7 and for the North Shore AGO Chapter, Evanston, Ill. April 9. His April 11 recital at St. Peter's Church, Portland, Ore., will take place before the Episcopal diocesan convention; his April 15 one at Christ Church Cathedral, Victoria, B.C. will be sponsored by the RCCO Chapter. He will play April 17 at St. Andrew's Wesley United Church, Vancouver, and April 21 for the Edmonton, Alta. Centre at All Saints Cathedral.

The Episcopal Church of the Holy Faith, Santa Fe, N.M. will sponsor Dr. Jackson April 23 at the Museum of Fine Arts and he will be heard April 27 at the First Presbyterian Church, Sioux Falls, S.D.

The Akron Chapter will sponsor his May 1 recital at the Westminster Presbyterian Church; he plays May 3 at St. George's Cathedral, Kingston, Ont.

Appearances on the East coast include Philadelphia May 8 at St. Martin in the Fields and at St. George's Episcopal Church May 10 for the New York City AGO Chapter. He will be guest recitalist at the Washington, D.C. regional convention May 21 at the National Cathedral, after which he will fly to Bermuda for a May 24 recital before returning to England.

TRANSCONTINENTAL TOUR GIVES FOX A BUSY SPRING

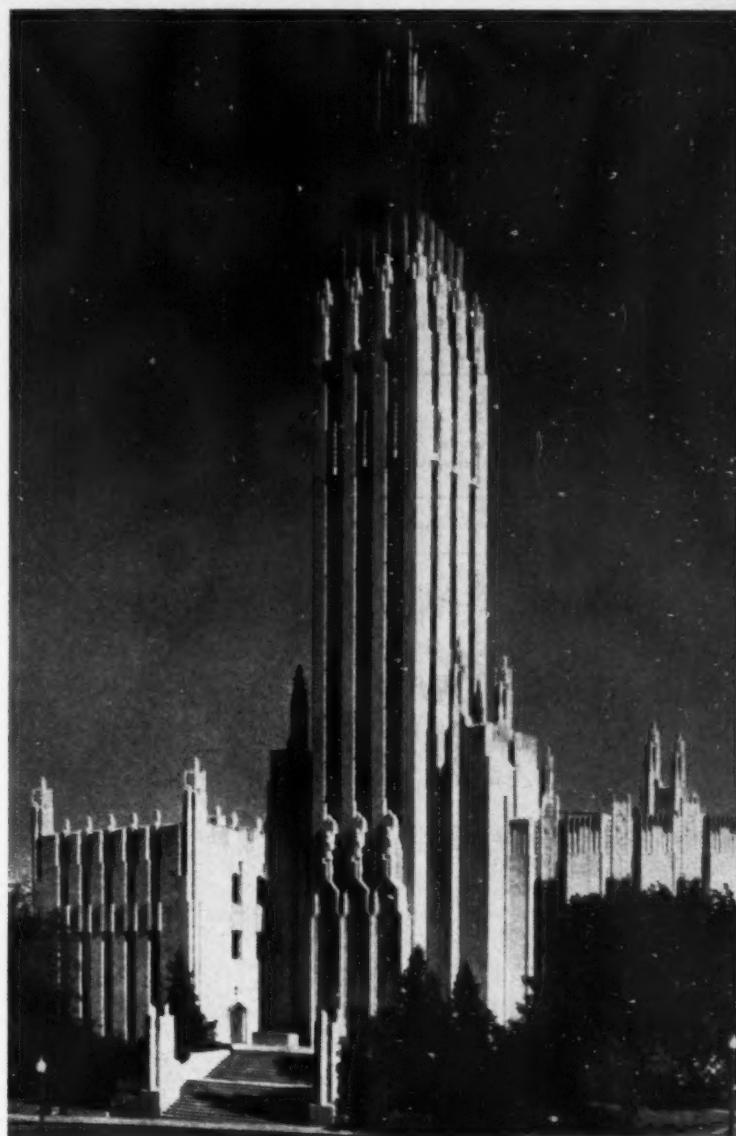
Virgil Fox has a full recital schedule for the Spring months. He will be heard April 6 by the Knoxville, Tenn. AGO Chapter; April 9 at the First Baptist Church, Richmond, Va.; April 15 at Walla Walla College in Washington; April 18 at the First Presbyterian Church, Oakland, Cal.; April 20 at Paso Robles, Cal. high school; May 2 at the First Presbyterian Church, Shreveport, La.; May 5 at the First Presbyterian Church, Midland, Tex.; May 7 at the Main Street Presbyterian Church, Rushville, Ind.; May 9 at the First Presbyterian Church, Fort Wayne, Ind.; May 11 at the First Presbyterian Church, Elkhart, Ind.; May 17 at the First Reformed Church, Lancaster, Pa. and May 19 at St. Stephen's Episcopal Church, Providence, R.I.

June dates so far are Otterbein College, Westerville, Ohio June 4 and the First Methodist Church, Vineland, N.J. June 21.

CONCERT OF BRASS, ORGAN PERFORMED AT DUKE CHAPEL

A recital for brass and organ March 5 at Duke University chapel, Durham, N.C. featured Mildred Hendrix, university organist, in: Canzoni noni toni and duodecima toni, Cabrieli; Alleluia, Cantata 142 and In dulci jubilo, Bach; Psalm 119, Marcello; O Welt, ich muss dich lassen, Brahms, and Toccata, Bonelli.

Mrs. Hendrix was heard in solo in the Pachelbel D minor Chaconne and the Langelais Suite Médiéval. The brass choir conducted by Paul Bryan was heard in works of Buonamente, Klentz and Gabrieli.



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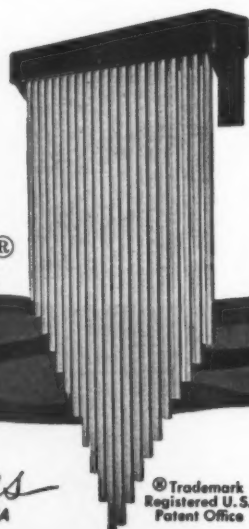
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Holiday for Stereo

The new Columbia release of Six Concerti for Two Organs by Antonio Soler, played by E. Power Biggs and Daniel Pinkham, is a special delight on stereo with the two organs kept on separate speakers and with a rousing sense of competitiveness between the players. We heard it also on monaural. The music is all there and is certainly worth having, but stereo here adds more than just another dimension.

Mr. Biggs on the Busch Reisinger Flen-trop and Mr. Pinkham on a mellow 18th century Hess cabinet organ have a very jolly time with these charming works. We were especially stimulated by some of the effects in numbers 4 and 5 and it was interesting to hear number 3, which Mr. Biggs has made so familiar, in its original form. Certainly this will prove a vastly popular record with organists and with record collectors.

♦ ♦ ♦

Not so readily available but highly worth having are some beautiful records from Christophorus-Verlag Herder, Freiburg-im-Breisgau, Germany. Two ten-inch disks and one seven-inch offer Konrad Philipp Schuba, young organist of the Münster in Konstanz on the Klais instrument there which was pictured and described in THE DIAPASON for November 1957. One disk is devoted to a fine, virile performance of the Mozart Fantasie in F minor, K 608, a lyric and balanced reading of what we call the "little" F minor, K 594, and an understanding and sympathetic version of the Pachelbel Toccata in F (Pastorale).

Mr. Schuba's second ten-incher contains a kind of historical program of works of eight Upper Rhein and South German Organ Masters from 15th century Heinrich Isaac to 18th century Franz Murschhauser. A strong feeling of the organist's kinship with the music pervades the disk and as a result the music takes on a good deal of flavor. The seven-inch record has a strong performance of the Pachelbel Wie schön leucht' uns der Morgenstern and chorales by Murschhauser and Buchner.

A ten-inch and a seven-inch give an opportunity to hear the famed Weingarten Gabler organ in five big pieces by South German Baroque masters. The organist here is P. Gregor Klaus, OSB, and this too is quite a feast of organ music. The composers are Eberlin, Speth, Muffat and Nauss. The jacket for the 10 inch disk lists the stoplist.

This whole set is well worth the trouble of ordering from Germany.—FC

SISTER THEOPHANE DOES ORGAN LECTURE SERIES

Sister M. Theophane, OSF, FAGO, PhD, musical director of Alverno College, Milwaukee, has been conducting a series of evening lectures on non-sectarian organ literature. Her series has included music for the church year as well as for special occasions. The ten-week course which concludes April 3 has covered music from Baroque to present day composers.

Sister Theophane will be on the church music staff of the summer session of the Eastman School of Music.

WICHLAC INSTALLS ORGAN FOR NEW WGN-TV STUDIOS

Frank C. Wichlac has moved, enlarged and reinstalled the three-manual organ in the new Chicago studios of WGN-TV. Tonal work is under way also. The station built special organ chambers and blower and relay rooms. Controlled temperature and humidity balance the heat of TV lighting.

VAN HULSE AND SCHREINER



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David McDowell Incorporating For-
mer Organs of Church—De
Ruth Sage Wright Is Organist

A new work by Tucson's noted organ composer, Camil Van Hulse, was played by Alexander Schreiner Jan. 29. The occasion of this new suite was Dr. Schreiner's opening recital on the organ in the First Congregational Church of Tucson. His program appears on the recital page.

The organ was built by David McDowell incorporating a small tracker instrument from the original church located on the site of the present City Hall and the best of the pipework of the 1928 Kimball. New great and choir divisions of more classic design are complemented by a swell division of Romantic voices.

The stoplist is as follows:

GREAT

Gemshorn, 16 ft., 49 notes
Open Diapason, 8 ft., 61 pipes
Flute, 8 ft.
Gemshorn, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Klein Raushquinte, 2 ranks, 244 pipes
Mixture, 4 ranks, 244 pipes
Chimes, 25 bells

CHOIR

Gedeckt, 8 ft., 61 pipes
Dulciana, 8 ft., 61 pipes
Unda Maris, 8 ft., 49 pipes
Rohr Flute, 4 ft., 61 pipes
Block Flute, 2 ft., 61 pipes
Larigot, 1½ ft., 61 pipes
Tremolo

SWELL

Violin Diapason, 8 ft., 61 pipes
Wald Flute, 8 ft., 61 pipes
Salicional, 8 ft., 61 pipes
Voix Celeste, 8 ft., 49 pipes
Gemshorn, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Flute à Cheminée, 4 ft., 85 pipes
Nazard, 2½ ft., 61 notes
Flautino, 2 ft., 61 pipes
Trumpet, 8 ft., 61 pipes
Oboe, 8 ft., 61 pipes
Tremolo

PEDAL

Resultant Principal, 32 ft., 12 pipes
Diapason, 16 ft., 68 pipes
Major Bass, 16 ft., 32 pipes
Gedeckt, 16 ft., 56 pipes
Open Diapason, 8 ft., 32 notes
Flute, 8 ft., 32 notes
Gemshorn, 8 ft., 32 notes
Quint, 5½ ft., 32 notes
Octave, 4 ft., 32 notes
Flute, 4 ft., 32 notes
Quint, 2½ ft., 32 notes
Super Octave, 2 ft., 32 notes
Trumpet, 8 ft., 32 pipes

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STOP LIST

SWELL

LIEBLICHFLÖTE, 16'
 GEIGEN PRINCIPAL, 8'
 VIOLE DE GAMBE, 8'
 ROHRFLÖTE, 8'
 FLUTE DOLCE, 8'
 VIOLE CELESTE, 8'
 FLUTE CELESTE, 8'
 OCTAVE GEIGEN, 4'
 GEMSHORN, 4'
 NACHTHORN, 4'
 DOUBLETTE, 2'
 SPILLFLÖTE, 2'
 LARIGOT, 1 1/3'
 SESQUIALTERA II
 PLEIN JEU III
 BASSOON, 16'
 TROMPETTE, 8'
 HAUTBOIS, 8'
 CLARION, 4'
 TREMULANT
 SWELL, 16'
 UNISON OFF
 SWELL, 4'
 SWELL TO ANTIPHONAL
 CHANCEL SWELL OFF

GREAT

QUINTATEN, 16'
 PRINCIPAL, 8'
 BOURDON, 8'
 DULCIANA, 8'
 GEMSHORN, 8'
 OCTAVE, 4'
 ROHRFLÖTE, 4'
 SPITZFLÖTE, 4'
 TWELFTH, 2 2/3'
 FIFTEENTH, 2'
 FOURNITURE IV
 SCHARF III
 TRUMPET, 8'
 CHIMES
 GREAT TO ANTIPHONAL
 CHANCEL GREAT OFF

POSITIV

NASON FLUTE, 8'
 QUINTADENA, 8'
 PRESTANT, 4'
 ROHRFLÖTE, 4'
 NAZARD, 2 2/3'
 PRINCIPAL, 2'
 WALDFLÖTE, 2'
 TIERCE, 1-3/5'
 SIFFLÖTE, 1'
 CYMBAL III-IV
 KRUMMHORN, 8'
 POSITIV TO ANTIPHONAL
 CHANCEL POSITIV OFF

PEDAL

UNTERSATZ, 32'
 PRINCIPAL, 16'
 BOURDON, 16'
 VIOLONE, 16'
 LIEBLICH GEDECKT, 16'
 OCTAVE, 8'
 VIOLONCELLO, 8'
 STILL GEDECKT, 8'
 QUINT, 5 1/3'
 CHORAL BASS, 4'
 FLUTE DOLCE, 4'
 NACHTHORN, 2'
 RAUSCHQUINTE II
 MIXTURE III
 BOMBARDE, 32'
 POSAUNE, 16'
 FAGOTT, 16'
 TROMPETTE, 8'
 ROHR SCHALMEI, 4'
 PEDAL TO ANTIPHONAL
 CHANCEL PEDAL OFF

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From Glory to Glory	Charles Talmadge .20
My Faith, It is an Oaken Staff	arr. Hans Vigeland .25
Ten Orisons	Searle Wright .25
The Church with Joy Acclaims	Lloyd Webber .25
Crucifixion (Negro Spiritual)	arr. Gordon Jacob .25
Go Down, Moses (Negro Spiritual)	arr. Gordon Jacob .25
O Lord, I Will Praise Thee	A. J. Pritchard .25
Holy, Holy, Holy (Edt. B. Ramsey)	P. Tschakowsky .25
Give Us the Wings of Faith (Unison)	D. Ratcliffe .20
I Will Magnify Thee (S.S.)	Joseph Corfe .20

(For S.A.T.B. unless otherwise noted)

SELECTED ANTHEMS for ASCENSION

Blessed are the Poor in Spirit	Ronald Arnatt .25
Hail the Day	Garth Edmundson .20
Let Not Your Heart be Troubled	Norman Landis .22
See the Conqueror	H. A. Sisler .20
Rejoice, the Lord is King	Eric Thiman .25
God is Gone Up	Everett Titcomb .25
Sing We Triumphant Song	Healey Willan .22

SELECTED ANTHEMS for WHITSUNDAY

Come, Holy Dove	George Fox .20
Come Down, O Love Divine	W. D. Francis .18
O Come, Creator Spirit	R. H. Fryxell .22
Like the Beams	Leo Sowerby .20
Come, Holy Ghost	Eric Thiman .22
Peace I Leave With You	Ruth Turner .18
When God of Old	Maurice Whitney .18

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St. John's Lutheran in Mayfair Section Will Have Three-Manual Instrument—Margaret Williams Is Director of Music

St. John's Evangelical Lutheran Church in the Mayfair section of Philadelphia has placed an order with Austin Organs, Inc. for a new three-manual organ. St. John's has a very complete and extensive church plant which occupies almost a whole block in the northeastern part of the city. The main auditorium was completed about fifteen years ago.

The new organ will be installed in a gallery above the south transept with the metal pipes of the pedal and great arranged in a functional plan. The swell and choir-positiv divisions will be located behind a decorative grille which will form a background for the great and pedal.

On a small gallery in the north transept the console will be located in a favorable position for choir and congregation accompaniment.

The following stoplist of the new organ was drawn up by Richard Piper, Austin tonal director, in consultation with Margaret Williams, director of music. Charles L. Neill, Austin representative, handled the negotiations.

GREAT

Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Nachthorn, 4 ft., 61 pipes
Superoctave, 2 ft., 61 pipes
Mixture 3 ranks, 183 pipes
Chimes

SWELL

Rohrgedeckt, 8 ft., 68 pipes
Gemshorn, 8 ft., 68 pipes
Celeste, 8 ft., 56 pipes
Prestant, 4 ft., 68 pipes
Koppelflöte, 4 ft., 68 pipes
Blockflöte, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Trompette, 8 ft., 68 pipes
Schalmel, 4 ft., 68 pipes
Vox Humana (prepared)
Tremolo

CHOIR

Nason Gedeckt, 8 ft., 68 pipes
Dolce, 8 ft., 68 pipes
Dolce Celeste, 8 ft., 56 pipes
Spitzflöte, 4 ft., 68 pipes
Doublette, 2 ft., 61 pipes
Sesquialtera, 2 ranks, 122 pipes
Larigot, 1½ ft., 61 pipes
Cymbal, 2 ranks, 122 pipes
Krummhorn, 8 ft., 56 pipes
Harp, 8 ft.
Tremolo

PEDAL

Contra Bass, 16 ft., 32 pipes
Gedeckt, 16 ft., 12 pipes
Gemshorn, 16 ft., 12 pipes
Octave, 8 ft., 32 pipes
Gedeckt, 8 ft.
Gemshorn, 8 ft.
Choral Bass, 4 ft., 12 pipes
Rauschquint, 2 ranks 64 pipes
Trompette, 16 ft., 12 pipes

CHURCH IN CLEVELAND
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ST. ANDREW'S EPISCOPAL

New Three-Manual Instrument Replaces 1915 Estey in Wall Chambers—Marguerite Blanchard Williams Is Organist

Wood's Organs, Inc. has been selected to build the new organ for St. Andrew's Episcopal Church, Cleveland. The three-manual instrument will be completed by October and will replace the 1915 two-manual Estey installed when the church was built. The pipes of the new instrument will be housed in a chamber in the north wall. The console will be on the opposite side of the choir and has been supplied with blank stops with console preparation to meet planned expansion.

Two divisions of the instrument and the ornate case made by a 17th century craftsman will be given as a memorial by Dr. Albert Price, president of the organ building firm.

Marguerite Blanchard Williams has been the organist for more than 20 years. Eleanor Robinson directs the choirs.

The stoplist is as follows:

GREAT

Principal Major, 8 ft., 61 pipes
Stopped Diapason, 8 ft., 61 notes
Octave, 4 ft., 61 pipes
Harmonic Flute, 4 ft., 61 notes
Sesquialtera, 3 ranks, 183 pipes
Chimes 21 tubes
Bassoon 16 ft. 61 notes

SWELL

Contra Salicional 16 ft., 12 pipes
English Principal, 8 ft., 61 pipes
Salicional, 8 ft., 61 pipes
Concert Flute, 8 ft., 61 pipes
Flute Celeste, 8 ft., 49 pipes
Vox Angelica, 8 ft., 61 pipes
Geigen Principal, 4 ft., 61 pipes
Flute D'Amour, 4 ft., 61 pipes
Dolce Cornet, 2 ranks, 122 pipes
Trompette, 8 ft., 73 pipes
Clarion, 4 ft., 61 notes
Flue Tremulant
Reed Tremulant

CHOIR

Violoncello, 8 ft., 61 pipes
Stopped Diapason, 8 ft., 61 pipes
Dulciana, 8 ft., 61 pipes
Echo Diapason, 4 ft., 61 notes
Harmonic Flute, 4 ft., 61 pipes
Twelfth, 2½ ft., 61 notes
Fifteenth, 2 ft., 24 pipes
Bassoon, 8 ft., 61 notes
Tremulant

PEDAL

Violon, 16 ft., 12 pipes
Bourdon, 16 ft., 44 pipes
Contra Salicional, 16 ft.
Principal, 8 ft.
Cello, 8 ft.
Bourdon, 8 ft.
Lieblich Gedeckt, 8 ft., 32 pipes
Flute D'Amour, 4 ft.
Bassoon, 16 ft., 73 pipes
Bassoon, 8 ft., 32 notes
Trumpet, 8 ft.
Clarion, 4 ft.

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Chorister's Complaint

By ROSALIE BISHOP

A great many articles have been written down through the years concerning choristers and their foibles, bad habits, et cetera, ad nauseam, and all from the choir-masters' viewpoints. It is high time something was said on behalf of the poor, long-suffering choristers.

From what are they suffering, you ask? Allow me! This benighted one has sung in choirs for more moons than one cares to remember and has garnered some very interesting observations and experiences. To wit:

Item: There is the chap whose taste is all in his mouth (one hopes) who usually scrapes the bottom of the barrel, musically, with corresponding results. Fortunately or no, he seems to have no difficulty in gathering about him a large choir of similar tastes; we have all heard the results of such a combination: "We're not a good choir, but we sing loud."

Item: Then there is the lad who is extremely ambitious and anxious to do as much as possible in the shortest possible time and who thinks human gorges are organ pipes which can be worked for hours on end with nary a rest, and who hands out anthems on Sunday with which the poor choir has barely a nodding acquaintance. This one is usually lucky in that he has far fewer disasters than he deserves.

Item: After that comes the fellow who hates choir work but loves to play the organ, and ably indeed. This one can't be bothered to teach his group one more anthem than he can possibly help, with the result that the known anthems are repeated to within an inch of their ill-used lives. The wonder here is that there is not more revolt among the ranks though generally a great deal of grumbling. Thank the Lord it's a free country and one can always leave when the tedium becomes unendurable.

Item: Again, there is the gentleman who asks you to choose a good solo; both work like mad to achieve a good piece of work, and what happens? He gets flustered at the time of performance and muffs the accompaniment, leaving the soloist high and dry to carry on as best he can. To do him justice, these occasions are rare and he generally has the sense either to practice more or to insist on an easier accompaniment after that one debacle.

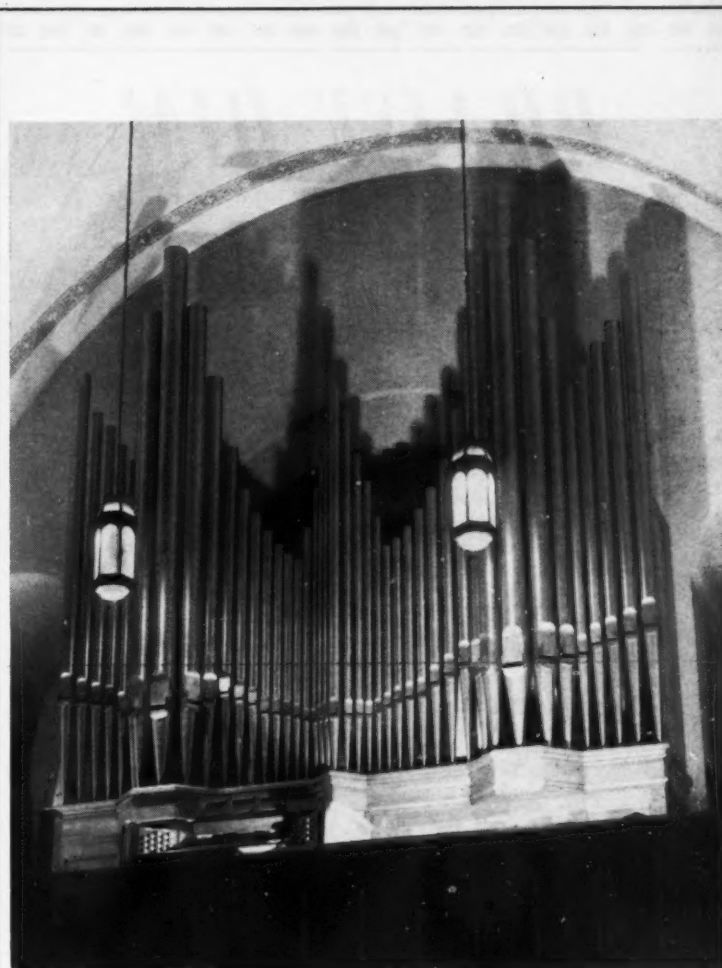
Item: How about the one who insists on pre-Service practices, asking one and all to come in good time for same, only to arrive late himself, too late to do anything useful in the way of warming up? Not to mention the eager one who works his

choir to death on something really nice for an Occasion, only to get cold feet when performance time arrives and call the whole thing off! Or the one whose tempi are not consistent from rehearsal to service or vice versa? This one is apt to rehearse an aria with long tricky runs to the satisfaction of all concerned, only to leave the poor wretch of a soloist gasping in the middle of above-mentioned run like a stranded fish, having modified his speed and resisted all efforts of the singer to speed him up a bit. This one also strenuously resists any and all efforts to get him to be more consistent in his "time".

Item: Then there is one, and he is legion, who drowns out his choir week after week, in the mistaken notion that he is supporting a weak section; all he is really doing is discouraging the efforts of his singers. After all, why break one's neck when one can't be heard anyway? People sing in choirs to be heard, to help make the service more beautiful; otherwise they would remain in congregational obscurity. If the choir is drowned out because it is bad, then the choir-master should train it better, so that it is no longer bad. It is the average voice, well trained, that makes up the best choir, not an aggregation of soloists. It does nothing for the small choir's confidence to be drowned and set awash in the swell of a great huge organ.

Item: Last, but by no means least, is the clergyman with a well-developed musical sense, and who interferes with the poor, much-abused, long-suffering organist-choir-master, inflicting his tastes and will far above and beyond his rightful scope; the wonder is that there have been no reports of mayhem from these areas. It says a great deal for the charity and brotherly love of organists that they are willing to put up with so much from so many for so long, to paraphrase the great Churchill.

By and large, the people who have charge of our music in our churches are a dedicated, hard-working clever and long-suffering lot, with rather more than their share of patience, diplomacy, humour, and an abiding love of humankind. Without them our services would be dreary and monotonous indeed and attendance not nearly so large. In spite of their idiosyncrasies we, the choristers, love and respect them and thank the Lord for them. After all, we the choirs have to put up with only one, whereas he has to contend with a whole aggregation of not always co-operative, and sometimes downright bullheaded, ornery and stubborn singers. I am sure that much merit is stored up in heaven by the choir-masters on the one hand, and also by the choristers, by coming out week after week, in all kinds of weather, for the praise of God, love of singing and support of their choir-master.



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Ruth Krebbiel Jacobs, Editor
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Dr. Federal Lee Whittlesey, Minister of Music
Highland Park Methodist Church (Dallas)
Author: *A Comprehensive Program of Church Music*
(Westminster Press)

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Problems Perplexing the Serious Listener to Organ Music

By LEIGH Gerdine

It does seem to me that of all musicians now practicing, organists are the most flagrantly immoral in their approach to their literature. Alone among professional musicians, organists at this moment in our cultural history enjoy a position of relative economic stability. Where symphony players must annually await the results of the maintenance fund drive, often not without apprehension, the organist is reasonably secure, able to live with dignity.

Ideally, then, freed from economic pressures of the most pressing sort, organists ought to be pursuing music, to which they have dedicated their lives, with a singleness of purpose. Do they indeed do so? If not, why not? It would be beyond the scope of this brief article here to inquire into what intellectual and cultural limitations prevent their doing the very thing which should be of primary importance to them. Perhaps it is sufficient, in passing, to note that, having but one life, one ought not commit it lightly to music, only, under the pressures of day to day living, to lose sight of that primary commitment.

We see about us everywhere a real renaissance of interest in the organ. A new organ literature is coming into being in the twentieth century; we see the burgeoning of organ work in departments and schools of music; everywhere new organs are abuilding. In the face of this happy circumstance, it is time that someone appealed to the conscience of organists, raising a question as to whether their individual dedications to the organ literature is sufficiently serious.

At the outset, I should state that I am not an organist. This may reduce somewhat the hostility of organists, if I am critical. I am, however, an "amateur" of the organ literature, in the best sense of that fine word: the literature for the organ is not totally unfamiliar to me, and I hold in awe the works of Bach. I am a veteran of innumerable organ recitals, in many of which I have heard not a single phrase clearly stated; yet I attend organ programs, always with the renewed hope that I may hear the literature decently performed. Usually I am disappointed.

What are the problems that perplex me as a serious listener to the organ literature as it is performed? One of them is that organists do not generally listen to the music they themselves play. Of course, they don't have to; the organ is a monstrous mechanical contraption, and the organist is usually so busy with his gadgetry, pulling stops and trampling on the pedals that what the music sounds like is of only secondary importance. Now, as a non-organist, I have to listen to the music, and I come to listen to it intelligently and critically. Perhaps I too have a right.

Another question which troubles me is that apparently most organists do not practice. Perhaps they never did build for themselves an adequate technic. Someone should be building organists' technic, and every organist ought to be able to do it for himself. Liszt, once he had heard Paganini, did not need to be told that he would have to build a technic, nor did he apparently have any difficulty in thinking through the manner of acquiring it. But, in any case, in a profession, it is inexcusable for the practitioners not to "profess" something. Can one "profess" the organ literature without an adequate technic without the most thorough and conscientious practicing?

The matter of accent in organ music is most troublesome. The listener quickly becomes accustomed to a lugubrious legato, with never an indication of the presence of a beat. But accent on the organ is possible; and simulated accent is possible. An agogic accent can be achieved through the skillful manipulation of duration.

Rarely, but with pleasure, one hears a performer who lets the instrument breathe. In general, this is accomplished

LEIGH Gerdine, Blewitt Professor of Music and Chairman, Department of Music, Washington University, St. Louis, delivered this address last Dec. 28 before the AGO midwinter conclave.

via an occasional staccato note. At the present moment, then, the most advanced players would seem to be those who can play both staccato and legato. Parenthetically, I should add that there is, of course, not enough silence in music. If we regard silence—the absence of sound—as the absolute antithesis of the note which is a "present" sound, then it is obvious that silence fulfills a very important function in music. Schönberg, in teaching composition, and trying to get his students to "ventilate" their music with a few well-disposed rests, used to choose a random spot in the Mozart String Quartets to illustrate that, even in such a medium, where the fabric is very thin indeed comparatively, there is more resting than sound.

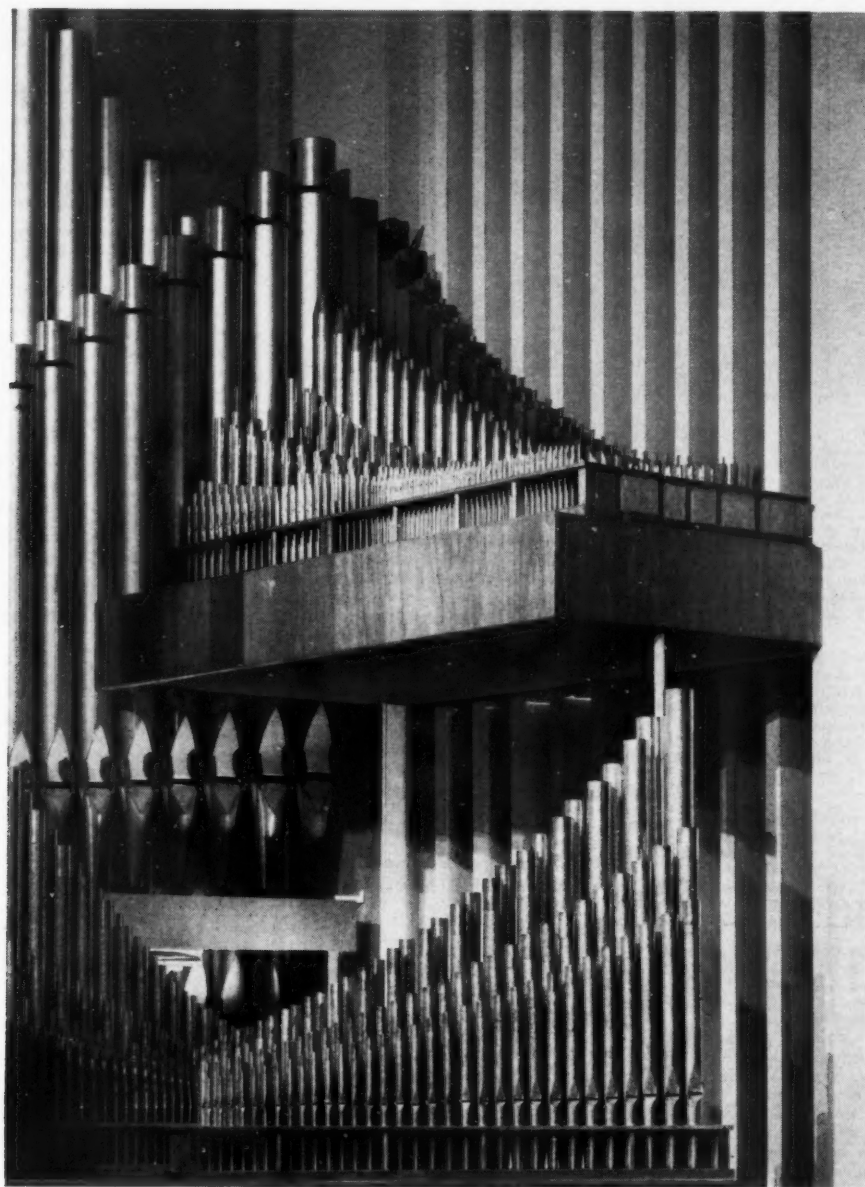
Organists are beginning to give some consideration to the problems of articulation. As yet, I fear, there is very little real understanding of the problem, and the discussion is chiefly glib and superficial. Articulation, first, must be predicated upon precise technical control, upon finger independence, and upon an ultimate conscientiousness with respect to the individual note. Philip Clapp at the University of Iowa used to insist with his students that they be able, upon demand, to use any one of the five dynamic levels, *pianissimo*, *piano*, *mezzo forte*, *forte*, *fortissimo*. If the student could do this, he argued, it was easily possible for him to fill in the intervening gradations of intensity. I would suggest that we ought ask, as well, the ability to distinguish five distinct levels of articulation in the playing of scales and in passage work, and that these levels might range from staccato through portato to legato. If, then, the student—or artist for that matter—could produce at will five different levels of articulation, it would be a simple matter for him to produce the intervening gradations. Some occasional legato playing should perhaps be permitted.

There is an unfortunate confusion of articulation with phrasing. This arises very logically from the fact that we conventionally use a slur mark to indicate both; and we rarely, if ever, ask ourselves whether the notes lying under a slur may require some sub-articulation. A phrase may indeed have infinite sub-articulation—built-in discontinuities of sound—which will enhance rather than destroy its total unity. The passage work, thus, in the important Bach organ works becomes not just note piled upon note in endless legato succession, but "sense groups" of notes delicately fashioned and aesthetically purposeful.

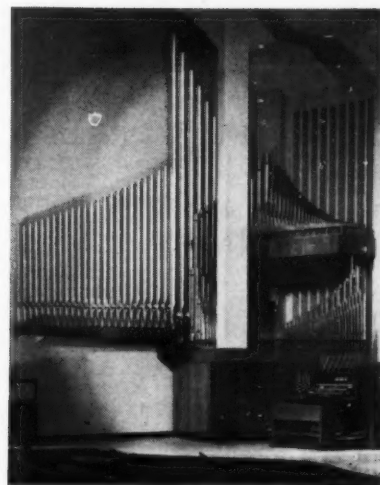
Organ playing has progressed sufficiently for it to be likely that we get a consistent statement of the fugue subject each time it occurs. It may not yet be very well-articulated, but with good luck, the treatment of it will be consistent, save for a slowing down of it in the pedals. The same tendency in pianists was what perhaps led Donald Tovey to complain to me once, at a concert, that a certain pianist "played that fugue as if nothing but the subject were fit to print." There is, of course, if we are thoughtful, beyond the problem of the subject the further problem of the consistent articulation of subsidiary material, earnestly thought through. Then there is the matter of the articulation of episodes in such fashion as to show—or, on occasion to mask—the derivation of the musical material. When we have thought about these problems, and when we have developed the requisite technical skill to set forth the musical ideas with ultimate conscientiousness we shall be ready to approach the subject of articulation.

Finally, a question which perplexes me, for it sums up all the other problems and an attitude: does the organist expect to command my attention? Generally, the answer to this question would be, "No." Generally, the organist believes less than I in the greatness and the significance of what he should be doing. Unfortunately, if he does not expect to command my attention, he will not get it. To command it—and this would also be true for the general listening public—he must merit it furiously.

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15 Regional Conventions from Coast to Coast in 1961

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Dec. 17, 1896Incorporated
Dec. 17, 1896Amended Charter
Granted
June 17, 1909
June 22, 1934
Sept. 24, 1954Chartered by the Board of Regents of the University of the State of New York
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President's Column

For some years there has been a growing appeal from Chapters for an increase in dues. This appeal has been answered thus: The Guild is not a money-making concern, and it includes church musicians whose commitment and remuneration are relatively slight.

It became increasingly apparent that a raise in dues was inevitable, and a climax was reached when the regional and state chairmen, deans and regents joined with the national officers and national councillors present at the official conference at the Detroit national convention last June, in voting overwhelmingly that a resolution to that purpose be presented to the national council.

This was duly done at the council meeting on Oct. 10, 1960, and the council referred the matter to the national executive and finance committees for study, to report back to the council at the December meeting.

Among the stated needs for an increase in dues are these:

1. To meet increased postal rates.
2. To provide chapter funds for the traveling expenses of visiting state, regional or national officers.
3. To provide chapter funds for the traveling expenses of competition winners at various levels.
4. To provide funds for the mailing of the AGO Quarterly directly to members from headquarters.
5. To meet the increased cost of operations at headquarters caused by the expansion of the Guild (on a loss basis—the office space has had to be doubled and a third secretary employed) and the growing cost of materials and service.

For some time past, the examinations have been conducted at a financial loss, which becomes progressively greater. The newly authorized Service Playing Tests have added to the loss.

At the council meeting Feb. 13, 1961, the following amendments to the National By-Laws were passed:

BY-LAW 16. Change to read:

The examination fees shall be as follows: Fellow, both sections, \$25, single section \$20; Associate, both sections, \$20, single section, \$15; Choir Master, both sections, \$20, single section, \$15. Examination fees shall be paid in advance and shall not be returned to unsuccessful candidates. Candidates failing in one or both sections, may upon payment of the proper fee, be re-examined. The same fees apply to re-examination.

BY-LAW 17. Change to read:

There shall be a fee of \$3 for initiation or for reinstatement. One-half of the fee shall be retained by the Chapter or Branch, and one-half forwarded with the Headquarters' share of the current dues to the national treasurer at headquarters, when application for membership or reinstatement is presented. The annual dues of Founders, Fellows, Associates, Choir Masters, and members shall be ten dollars (\$10). The fiscal year shall be from Oct. 1 to Sept. 30. The dues of any member elected or reinstated by the council during the year, shall

be at the rate of \$1 a month until Sept. 30.

BY-LAW 21. (new) Change to read:

Dues shall be ten dollars (\$10) a year, beginning Oct. 1. Each chapter and branch chapter shall remit to national treasurer not later than Dec. 1, two dollars and fifty cents (\$2.50) for each active member, together with the name and address of the member, and not later than Dec. 1, shall remit two dollars and fifty cents (\$2.50) for each active member, together with the name and address of the member, to the publisher of the official magazine, as subscription to the magazine; each chapter and branch chapter thereby retaining five dollars (\$5) of the annual dues. Changes in names and addresses shall be sent promptly by chapters and branches to national headquarters and to the publisher of the official magazine.

BY-LAW 22. (new) Change to read:

Any member of a chapter or branch may hold a dual-membership in another chapter or branch, with the approval of the chapter or branch, upon the payment of \$5 annually. The privilege of voting in national and guild elections, however, is limited to that of the original membership.

BY-LAW 25. (new) Change to read:

The fiscal year of each chapter shall begin Oct. 1 to conform with the record of the national secretary and national treasurer. The dues of any member elected or reinstated by the council during the year, shall be at the rate of \$1 a month until Sept. 30.

It is proposed that the above amendments be made effective as of Oct. 1, 1961.

It is also proposed that as of Oct. 1, 1961, the fee for the Service Playing Certificate Tests be raised from \$10 to \$15.

In all of this the aim is no more than solvency. In no instance is anything approaching luxury envisaged. It is believed that the new financial structure will support the normal activity of the Guild in all its facets and regions. Such was the intention voiced at Detroit and subsequently confirmed by the national council. This proposal emanated from the heart of the Guild itself, as attested by the minutes of the Detroit conference which appear in full on page 11 of this magazine.

The new funds available, if properly used, should remove existing financial impediments and strengthen our lines of communication. We should be more free to assemble and commingle as a "guild".

HAROLD HEEREMANS

1961 Regional Conventions

May 7-10—Charlotte, N. C.
May 21-24—Washington, D. C.
June 14-16—Des Moines, Iowa
June 13, 14—Tacoma, Wash.
June 18-20—Boston, Mass.
June 19-21—Toledo, Ohio
June 19-21—Wichita, Kans.
June 20-22—Bridgeport, N. J.
June 21-23—Evanston, Ill.
June 26-28—Syracuse, N. Y.
June 26-30—San Francisco, Cal.
June 27-30—Memphis, Tenn.
July 13-15—Portland, Maine
July 17-19—Boulder, Colo.

National Annual Meeting

To all members of the American Guild of Organists:

Notice is hereby given that the national annual meeting of the American Guild of Organists will be held Monday afternoon, May 15 at three o'clock in the choir room of St. Bartholomew's Church, 109 East 50th Street, New York City for the following purposes: (1) To elect national officers and councillors; (2) to vote on the proposed amendment to the constitution; (3) to transact such other business as may properly come before the meeting.

Every member of the American Guild of Organists is cordially invited to attend this meeting, but those who cannot attend in person are requested either to cast their ballots at the meeting held by local chapters for this purpose or to sign the proxy attached to the national ballot and mail ballot with proxy to national headquarters so that it will be received before May 15. National ballots in quantities are being sent to every dean and regent, thus enabling all members of chapters and branches to vote in the national election.

Nominations for National Officers

President—Harold Heeremans, FAGO, ChM, FTCL

Vice-President—George Mead, AM, MusD, AAGO

Secretary—Charles Dodsley Walker, AM, FAGO

Treasurer—George E. Powers, SMD, FAGO

Registrar—Hugh McEdwards, AAGO

Librarian-Historian—S. Lewis Elmer, LHD, AAGO, FTCL, FRCO, FRCCO

Auditors—Willard I. Nevins, FAGO; Alec Wyton, MA (Oxon), FRCO, ChM, FAGO

Chaplain—The Very Reverend Robert F. McGregor (Dean of Trinity Cathedral, Newark, N.J.)

Councillors (term ending 1964—eight to be elected)—Seth Bingham, MusDoc, FAGO; T. Frederick H. Candlyn, MusD; Wallace M. Coursen, Jr., AAGO; Alice V. Gordon-Smith, AAGO; John Holler, AAGO; Bassett W. Hough; George Huddleston, AAGO; George Markey, MusDoc, FAGO; Albin D. McDermott, MA, AAGO; Jack H. Ossewaarde, MMus, AAGO; Victor Powell, MA, AAGO, ChM, FTCL; Anna Rayburn, FAGO, ChM; Svend O. Tollefsen, MMus, FAGO, LTCL; George William Volk-el, DSM, FAGO; M. Searle Wright, FAGO, FTCL; Elmer R. Yates, FAGO

Nominating Committee—J. Clifford Welsh, AAGO, LTCL, Chairman; George Huddleston, AAGO; Albin D. McDermott, MA, AAGO; Victor Powell, MA, AAGO, ChM, FTCL; Lily Andujar Rogers, FAGO

Amendment to Constitution

The following amendment to the constitution has been acted upon by the council and recommended to the Guild for adoption:

Article II, Section 6, change to read:

In the election of Fellows, Associates, Choir Masters, Members and Honorary Members, a majority of all votes cast by the council shall be required for election. Persons who have forfeited their membership may be reinstated, if approved by a chapter or branch chapter, by a majority of all votes cast at any meeting of the council upon the payment of a reinstatement fee and the current dues to Sept. 30.

National Organ Playing Competition Rules Announced

The following is a short resumé of the general rules approved by the national council for the 1961-1962 national organ playing competition:

1) It is open to all organists holding the AAGO or FAGO certificates and not more than 25 years of age on July 1, 1962. A photostatic copy of his or her birth certificate should accompany each application.

2) Preliminary competitions will be held in each local chapter. One candidate from each may be sent to the semi-finals.

3) Semi-finals will take place in zonal competitions. The United States has been divided into four zones. Two candidates may be selected in each zone for the national finals.

4) The finals will be held at the Los Angeles Convention in June, 1962.

5) For the preliminary test, the candidate may play one piece by Bach and one Romantic or modern piece of his own choosing.

6) For the semi-finals and the finals the following pieces will be required (one from each group):

A. Bach, Prelude and Fugue in A minor Vol. 2 Dupré, Vol. 4 Widor-Schweitzer, Vol. 2 Peters, H. W. Gray No. 32, or Lübeck, Prelude and Fugue in E major.

B. Saint-Saëns, Prelude and Fugue in E flat or Franck, Pastorale or Vierge, Westminster Carillon.

C. Sowerby, Air and Variations, Suite for Organ or Messiaen, Les Enfants de Dieu, La Nativité or Dupré, Toccata, Symphony 2.

The complete rules and regulations may be obtained from any chapter or from national headquarters.

WILLARD I. NEVINS, FAGO

Chairman

VIOLA LANG DOMIN, AAGO

ALICE GORDON-SMITH, FAGO

JOHN CARTWRIGHT, AAGO

VERNON DE TAR, FAGO

Springfield

The Springfield, Mo. Chapter held a luncheon meeting Feb. 18. After the business meeting the group went to Stone chapel, Drury College, where Violet Bohy, Southwest Baptist College, played a program.

For Easter Sunday . . .

3 trumpets with organ
Buxtehude: Fanfare and Chorus . . . 2.00
Karg-Elert: Nun danket alle Gott . . . 2.00
de Lassus: Providebam Dominum . . . 2.00
2 trumpets, 2 trombones and organ
Marcello: The Heavens Declare . . . 2.00
Marcello: The Lord will hear . . . 2.00
Bach: Alleluia . . . 2.00

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News of the American Guild of Organists—Continued

Minutes of AGO Officers' Conference, Detroit, June 29, 1960

In conjunction with the National Convention of the American Guild of Organists held in Detroit, Mich. June 27-July 1, 1960, an officers' conference was held at 10:30 a.m. in the Michigan room of the Statler-Hilton Hotel on June 29. President Heeremans presided at the meeting which was open to national officers, council, regional and state chairmen and deans and regents of chapters and branches. The president announced that this was the first such meeting held at a national biennial convention of the AGO although a beginning was made at the 1959 midwinter conclave, Winter Park, Fla.

A suggestion (from the floor) was made that deans be notified a longer time in advance of examinations to be administered in their areas. Particular emphasis was placed on the Choir Master examination. The president announced a new policy as follows:

1. closing dates for examinations will be earlier than heretofore;
2. deans will assume greater responsibility;
3. candidates will submit forms to the dean who will notify headquarters and who will make the local arrangements;
4. headquarters will send the necessary forms;
5. headquarters will continue to appoint examiners.

He pointed out two advantages of this new system:

1. a better sequence;
2. greater independence of individual chapters.

In connection with the Choir Master examination, it was felt that an examiner should visit the choir rather than *vice versa*.

A request was made that the dates of the Choir Master examination be made more flexible. The president announced that in the case of the paper work such would be impossible, since the academic integrity of the examinations requires fixed dates for this section of the examination.

The president stated that it is often necessary for candidates to travel a considerable distance to take examinations. However, chapters may co-operate in sending candidates to examination centers, provided the integrity of the examinations is preserved.

Howard Kelsey suggested a setting-up of regional examination centers. The president replied that such would be a formidable task but that headquarters is always interested in local experiments to facilitate the objects of the Guild.

The president emphasized that the letters FAGO, AGO and ChM represent professional certificates, not degrees, in accordance with the charter. The privilege of using the letters AGO after one's name is restricted to founders of the Guild, of whom only Dr. Clarence Dickinson survives.

Regarding the newly inaugurated Service Playing Test, the president stated it will be administered between Oct. 1 and

NEW EVANSVILLE CHAPTER INSTALLATION



THE INSTALLATION and dinner for the newly-organized Evansville, Ind. Chapter was held Feb. 12 at the McCurdy hotel.

Pictured above are seated left to right: Emma Dreisch, treasurer; Allene Herron, sub-dean and Bernice Fee Mozingo, state chairman. Standing: Mrs. Ray Dufford, dean and Clifford Kincaid, secretary.

An attendance of forty-two included members, prospective members and guests as well as members of the new Evansville College student group.

Mrs. Mozingo conducted the installation ritual and spoke on the opportunities of membership in the Guild. Dean Dufford presided.

March 1. Started as an experiment, it is not in the same category as the examinations for Associateship, Fellowship and Choir Master. President Heeremans explained the requirements and flexibility of the service playing tests. There are only two examiners: (1) the local examiner who sings the chants along with the player; (2) a member of the national examination committee who listens to the tape sent in to headquarters. Deans will shortly receive specific information on the tests. Since more is at stake in the AAGO and FAGO examinations the same system for administering the service playing certificate cannot apply to them. The president stated that headquarters buys the tapes and pays postage, while the deans will hold the examination fees and will make disbursements for examiners' fees.

A proposal from the floor to raise dues of individual members to \$7.50 or \$10 annually elicited considerable discussion. One member mentioned that such would provide a travel fund for regional chairmen. The state chairman of Virginia registered opposition. Another member suggested that additional subscribing members might help in solving the financial problem. Marguerite Beckwith, St. Petersburg, Fla., explained her chapter's method of attracting subscriber members.

Speaking individually, the president stated the time may well come when dues must be raised. However, he registered opposition to expense accounts for regional chairmen. Since the national president visits by invitation and the host chapter pays the expenses, it should be the same when regional or state chairmen make official visits.

The conference voted by an overwhelming majority to request the national council to consider the advisability of raising annual dues.

The conference voted to post on the official bulletin board reports of those regional chairmen not delivered at the president's breakfast.

A suggestion was made that appropriate information and data useful to host chapters at future conventions be carried over from one convention to another and be kept on file at headquarters.

The president announced the annual professional auditing of the Guild's accounts and stated that a complete list of the Guild's assets is available for inspection at the Guild office. The Guild's balance was to be published in the August 1960 issue of THE DIAPASON. He further stated that on July 15 the national office would move into enlarged quarters at the same address where three secretaries would be employed.

Considerable discussion took place regarding distribution of the AGO Quarterly. The president advised that each chapter should be in charge of its distribution to local members. Each chapter may designate a person (in the chapter) to whom the Quarterly may be sent, provided such information is officially conveyed to headquarters.

The president expressed satisfaction with discussions at the conference which was adjourned at 12:00 o'clock noon.

Respectfully submitted:

HENRY VON HASSELT
Secretary pro tem.
State Chairman, South Carolina

AGO Examinations

All candidates for the AGO examinations are reminded that they should send their applications and remittances to the deans of their chapters and not to national headquarters.

ALEC WYTON, Chairman
Examination Committee

Staten Island

At the Jan. 24 meeting of the Staten Island Chapter held in Christ Episcopal Church, New Brighton, John Bainbridge, AAGO, Wagner College and former dean of the chapter, was heard in a recital demonstrating the evolution of organ music over the last 300 years. The program was in conjunction with Staten Island's tercentennial celebration. The program: Toccata for the Elevation, Frescobaldi; Toccata, Jongen; Allegro Vivace, Symphony 1, Vienne; Air, Suite in D and Dorian Toccata, Bach; Chorale Prelude and Fugue in A flat minor, Brahms; Te Deum, Langlais, and Prelude, Ponsan. After the recital Dean Harriette Ruberg introduced Dr. George E. Powers of the national examining board who spoke on steps necessary to earn the certificates. Stress was placed on the new service playing certificate.

AGNES M. MORGAN

Westchester County

The Westchester County Chapter met Feb. 20 at the Asbury Methodist Church, Tuckahoe, N.Y. Mrs. Malcolm Austin, host organist, was assisted by Evelyn Walte. Frank Bozyan, Yale University, talked about the historic organs he visited in Europe last year. He spoke about the Adlington Hall organ and the Snetzler organ, Great Paddington, England. A large collection of slides illustrated his comments on the organs of South Germany. Mrs. Harold Branch, dean, presided.

ALINDA B. COOPER

Worcester

The Worcester, Mass. Chapter met Feb. 27 at the First Unitarian Church with Richard Westenburg as host organist. After the business meeting, presided over by Dean Alan Walker, an audio-visual program was given by William MacGowan and Bruce Humphrey. Slides and stereo tape recordings were used with Mr. MacGowan's talk on three contemporary organs.

ELIZABETH WARDEN

Merrimack Valley

The Merrimack Valley Chapter met March 9 at St. Andrew's Episcopal Church, Methuen, Mass. with Walter Hawkes as host organist. A short run-through of the anthems to be used at the May adult choir festival was followed by a program by the bell-ringers of the First Baptist Church, Haverhill under the direction of Alvin Wooster. Mr. Wooster explained the reading of bell music, special care of the bells, cost and bell factories both in America and abroad. Refreshments were served by Mrs. Hawkes after which members played and listened to the organ.

The Feb. 9 meeting was held at St. Paul's Methodist Church, Lowell. Host organist Howard Large was in charge of the program which consisted of musical games and contests. Members played the organ and refreshments were served by Mrs. Large and her committee.

ELEANOR F. HOOPER

Bridgeport

The Bridgeport, Conn. Chapter met at the First Hungarian United Church Feb. 6 for a pastor-organist dinner. Gordon Stearns, Jr. directed the Hartford First Church of Christ bell ringers in a program. A short business meeting followed and a tour of the newly finished building was made. Future programs were announced.

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News of the American Guild of Organists—Continued

Hartford

The Hartford, Conn. Chapter's midwinter business meeting and dinner was held Feb. 20 in the new educational building of the South Congregational Church. Following the meeting Virginia H. Herrmann was heard in an informative and interesting lecture recital on the chorale prelude. She played works of nine composers from the 17th to the 20th centuries to illustrate her lecture.

The chapter sponsored a youth choir festival Feb. 12 at the First Church of Christ, Congregational, West Hartford. Nearly 175 singers from ten churches sang under the direction of William R. Gable; the Rev. Gordon Stearns, Jr. directed the service.

JOHN BULLOUGH

Bangor

The Bangor, Maine Chapter met March 6 at the home of Pearl Wood. After a short business meeting the Rev. John Brett Fort spoke on Anglican Liturgy. A demonstration of chanting was given by Edward Prescott with Gertrude Cust assisting. Mr. Prescott played the newly installed organ in Mrs. Wood's home.

BEULAH L. STEVENS

Brockton

The Brockton, Mass. Chapter met Feb. 27 at the New Jerusalem Church, Bridgewater. Barbara J. Owen, Organ Historical Society, spoke on Organs in America, 1700-1900. She showed colored slides of organs and old cases and played early music on the 1872 Hood organ. Miss Owen made a strong plea for the best and most indestructible so often thrown out by the ignorant.

FRANK W. REYNOLDS

New Hampshire

The New Hampshire Chapter met Feb. 14 at the Student Center building, St. Anselm's College, Manchester with Dr. Harry C. Whittemore in charge of arrangements. Following a short business meeting with Milton Johnson presiding the Rev. Casimir J. Mullor, OSB, gave a talk on Gregorian church music. Of the twenty-five members present only four use Gregorian chant in their church work; it was interesting to have an opportunity to see this type of music and hear a demonstration given by a group of Benedictine monks. A social hour followed.

DOROTHY J. FRENCH

Everett Titcomb
Honored at NYC
Chapter Service

A Guild service to honor the golden anniversary of Everett Titcomb's distinguished career as a church musician and composer was held Feb. 19 at St. Thomas' Church, New York City. The New York City Chapter was in charge.

The Boston composer's works were heard both in Samuel Walter's pre-service recital and in the service itself. Choirs of the Church of the Resurrection, David Hewlett director, and of St. Thomas, William Self director, were heard in Titcomb choral works including faux bourdon settings of the Magnificat and Nunc Dimittis, his orison on Let the Words of My Mouth, his Eight Short Motets for the Greater Festivals of the Church and his Victory Te Deum, Edward A. Wallace was service organist. The postlude was the Recessional from the Titcomb Suite in E major.

Mr. Walter's pre-service recital opened with the other three movements from the suite plus Benedicta tu, Toccata on Salve Regina and Prelude in A minor. The Rev. James W. Kennedy, chapter chaplain, spoke briefly on Mr. Titcomb's long and notable service to the music of the church.

VIRGINIA CARRINGTON THOMAS

Berkshire

The Berkshire Chapter met at the First Church of Christ, Pittsfield, Mass. The following program was heard: Thomas P. Frost—Agincourt Hymn, Dunstable; Werde munter, mein Gemüte, Pachelbel; Jesu, meine Freude and Herr Gott, dich loben alle wir, Walther; Celestial Banquet, Messiaen; George W. Bayley—Prelude and Fugue in G minor, Buxtehude; Prelude and Fugue in B minor, Bach; Lou R. Steigler—Trumpet Voluntary, Stanley; Chorale in A minor, Franck. Plans were formulated for a youth choir festival to be held in May. Following the program an hour of fellowship was held.

FLORENCE H. MCCONAHEY

EVERETT TITCOMB



Eastern New York

The Eastern New York Chapter met Feb. 20 at St. Peter's Episcopal Church, Albany. Using wedding music at his theme, host organist Judson Rand discussed preludes or recital music, vocal solos and processions and recessional. He suggested various numbers by Bach, Couperin, Handel, Franck, Debussy, Purcell, Vierne and Widor and played several of them. Following the meeting Helen Henshaw presided at the business meeting after which refreshments were served. Ruth Wright was chairman for arrangements of the meeting.

HELGA SAETVEIT

New Haven

The New Haven, Conn. Chapter met Feb. 13 at the Leon P. Beckwith home, Guilford. Mr. Beckwith played several organ recordings on his high fidelity system. Refreshments were served.

LAWRENCE J. LANDINO

Stamford

The Stamford, Conn. Chapter held its Feb. 13 meeting at St. Saviour's Episcopal Church, Old Greenwich. The host organist, Adolph Teichert, played a piano program of works by Beethoven, Chopin and Debussy, and a short organ recital of music by Bach. A social and refreshment hour followed.

PRISCILLA M. CARLSON

Waterbury

The Waterbury, Conn. Chapter met Feb. 19 at the First Baptist Church to hear Jeanette Brown in recital. Refreshments were served and short business meeting followed. It was voted to give an album of organ recordings to the Bronson Public Library in memory of the late Robert Requa.

BESSIE R. DICKINSON

Nassau

The chapter met March 12 at the Lutheran Church of the Redeemer, Old Westbury, N.Y. Host organist Peter Brown played: Concerto del Signor Torelli, Walther; Aria, Peeters; Trio Sonata in E flat, Bach; Carillon, Sowerby; Carnival Suite, Crandell; Greensleeves, Wright; Ye Sons and Daughters of the King, Willan.

FLORENCE GODE

Southern New Jersey

The Southern New Jersey Chapter met March 4 in the First Presbyterian Church, Bridgeton. Guest speaker, Newell Robinson, FAGO, ChM, gave a lecture demonstration on service playing, hymns and accompanying. Following the program Dean Walter A. Ross conducted a brief business meeting in the fellowship room of the church where refreshments were served by Mrs. Roeland DeWilde and her committee. Plans for the regional convention to be held in June were outlined by Lowell C. Ayars, convention chairman.

ELIZABETH ANN MOLFORD

Nassau

The regular monthly meeting of the Nassau, L.I. Chapter was held Feb. 12 at the Olivet Baptist Church, Valley Stream where Sub-dean Hilda Brown is organist. After a smörgåsbord supplied by chapter members and served by members of the host choir, and a short business meeting, Mrs. Brown introduced Dr. Christos Vrionides who spoke on Byzantine chant illustrated with recordings by the Byzantine Singers and with some participation by members present.

FLORENCE GODE

June 18 — 19 — 20

SOUTHERN NEW ENGLAND AGO REGIONAL CONVENTION

Host Chapter: Boston

SPECIAL EVENTS: Missa Solemnis and Play of Daniel
at Boston Arts Festival
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News of the American Guild of Organists—Continued

Queens

The Queens, N.Y. Chapter met Feb. 26 at St. Gabriel's Episcopal Church, Hollis, to celebrate its fourth anniversary with a special musical service. Host organist, Lily Andular Rogers, FAGO and first dean of the chapter, directed the three choirs in anthems by Kathring, Mendelssohn, Rowley and Fauré. The prelude O Traurigkeit, O Herzeleid, Brahms was played by David E. Schmidt. Mrs. Rogers played the Cathedral Prelude and Fugue, Bach, as the postlude. The Rev. Charles A. Barton gave the official recognition of new members and extended greetings to all members. A reception was held in the parish house at the close of the service.

EDNA WILSON WALTER

Monmouth

The Monmouth Chapter met March 6 at the First Presbyterian Church, Manasquan, N.J. with Janice Madole as hostess. Pauline Schoening played a short recital which included Trio and Recit, DuMège; In dulci jubilo and Schöner Herr Jesu, Schroeder; Trio Sonata 1 in B flat, Bach. Preceding the business meeting a panel discussion on sixteenth-century counterpoint was led by George Row and Lawrence Salvatore. Dean Joan Millering led the short business meeting.

The chapter met Feb. 6 at St. James Episcopal Church, Long Branch. Eleanor Benoit, host organist. Teen-age pupils of members played several organ numbers. Dean Millering presided and announced that choir members were invited to take part in a choir festival in April at Palmer Stadium, Princeton under the direction of Dr. John F. Williamson and with Dr. Alexander McCurdy as organist. It was also announced that George Markey will be sponsored by the chapter in May at the First Methodist Church, Red Bank.

MARGUERITE H. JACKSON

Brooklyn

The Brooklyn, N.Y. Chapter sponsored Anne Frances Byrne in a recital Feb. 26 at St. Paul's Episcopal Church, Flatbush. Miss Byrne's program included: Prelude and Fugue in A minor, Bach; Fugue 5 on B-A-C-H, Schumann; Chorale in B minor, Franck; Miniature, Langlais; Prelude and Fugue on B-A-C-H, Liszt.

KATHARINE B. SHOCK

AMERICAN GUILD OF ORGANISTS ANNUAL NATIONAL RECEPTION AND BANQUET SPONSORED BY THE AGO SENATE MONDAY EVENING, MAY 15, 1961

HOTEL TAFT, 7th AVENUE AT 50th STREET, NEW YORK CITY

Formal Reception at 6 o'clock. Dinner at 7, following the Annual General Meeting in the Choir Room of St. Bartholomew's Church, New York City.

All members of the American Guild of Organists in every Chapter and Branch Chapter, and their guests, are cordially invited to attend. Formal dress optional.

Guest speaker: Dr. Carleton Sprague Smith, Director of the Brazilian Institute and Professor of History, New York University; Consultant on Music, New York Public Library. Topic: "The Organ in the New World".

Guest from England: Dr. Francis Jackson, Organist and Master of the Choristers, York Minster; member of the Council of The Royal College of Organists, will bring greetings.

Dr. S. Lewis Elmer, President of the A.G.O. Senate of Past Presidents and Wardens, will preside.

The Rev. Dr. Robert D. Hershey, National Chaplain of the A.G.O. will extend greetings.

The President of the A.G.O. will tell of

imminent developments and the new opportunities which they offer.

The Chairman of the Examination Committee, will present those receiving the highest marks in the 1960 Examinations for Fellow, Associate, and Choir Master, also the winner in the 1960 Organ Playing Competition. The award will be made to the successful composer in the current Anthem Competition.

Regional and State Chairmen, Deans and Regents present, will be introduced, emphasizing the national character of the event.

These Annual National Receptions and Banquets of the A.G.O., are particularly enjoyable, in that a truly Guild spirit is in evidence. It is heartening, near the close of the active season, to assemble in this manner, renewing our interest in the purposes of the Guild and our individual friendships.

For further details, members will please communicate with the Deans of Chapters, and Regents of Branches.

HAROLD HEERMANS

Haddonfield

The Haddonfield Chapter met March 6 at the First Methodist Church, Collingswood, N.J. to hear a program of music on the Schulmerich Carillon Americana and on the organ by host organist Earl Elwell. Mr. Elwell was assisted by Ruth Wolf and the program was augmented by a group of vocal numbers by Jane Masarek with violinists Elizabeth Taylor and Phyllis Pierce. Numbers heard were by Buxtehude, Nordoff, Gretchaninoff, Sowerby, Carre, Elmore and Purvis. Following the program Dean Walter Flexon conducted a short business meeting.

The chapter held a minister-organist dinner Feb. 13 at the Carriage House, Kirkwood. After dinner Dean Flexon introduced the speaker for the evening, Dr. Lynn H. Corson. Ruth Merrill followed with a group of sacred and secular songs accompanied by the dean.

MADELINE WELLS

Whitewater Valley

The Whitewater Valley Chapter met Feb. 13 at the First English Lutheran Church, Richmond, Ind. Marjorie Beck, Lohman, program chairman, presided over a short business meeting. A program of organ music was played by the Earlham College Student Group, Dean Lawrence Apgar, supervisor. Organists were David Westers, Don Peck, Becky Rockwell, Lucy Howells, Jim McRae and Beverly Barker. They played works by Bach, McRae and Swartz. Following the program refreshments were served in the church parlors by Wayne Vincent, Elsie Hennigar, Ruth Doddridge and Dean Apgar.

MARY SLADE

Youngstown

The Youngstown, Ohio Chapter met Feb. 27 at the Redeemer Lutheran Church where Mrs. John Daichendt, host organist, played a recital of service music. The program was given by Richard Einsel who talked about appropriate wedding music, illustrated by the use of soloists. The nominating committee submitted its report in business meeting conducted by Dean J. Kirby Bransby. Note was made of the April 21 John Weaver recital. Hostesses for the social hour were Mrs. Daichendt, Mrs. Edward P. Saad and Nancy Tuxford.

MRS. CHARLES E. SITTY

Northern Valley

The Northern Valley Chapter met Feb. 13 at the Bethlehem Evangelical Lutheran Church, Ridgewood, N.J. The Rev. Ewald Mueller gave the talk Liturgy of the Lutheran Church and Don Irving played a short recital.

The chapter met Jan. 3 at the Richfield Christian Reformed Church, Clifton. Sub-dean Sibyl Sharp gave an illustrated talk on registration for the small organ. Both Mrs. Sharp and Tom Murray gave short recitals. This meeting was a joint one with the Northern New Jersey Chapter.

CATHERINE P. ROSIN

Metropolitan New Jersey

The Metropolitan New Jersey Chapter met Jan. 9 at St. James Episcopal Church, Upper Montclair with Russell Hayton as host. The following program was played on the new Austin organ: Andante and Allegro, Gothic Symphony, Widor played by Mr. Hayton; The Nave and Noël, Mulet played by David Gehrenbeck; The Holy Boy, Ireland, The Hour of Consecration, Bossi, The Shepherd, Messiaen and Sequence, Karg-Elert played by Clifford Welsh. Boys from Mr. Hayton's choir sang Christmas numbers. Members of the Montclair State College Student Group served refreshments.



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Oberwerk

Grobgedackt 8'
Quintade 8'
Principal 4'
Koppelflöte 4'
Principal 2'
Terz 1 3/4'
Rohrquinte 1 1/2'
Nachthorn 1'
Scharfmixtur 5 ranks
Dulcian 16'
Vox Humana 8'
Rohrschalmey 4'
Tremulant

Rückpositiv

Singend Gedeckt 8'
Principal 4'
Rohrflöte 4'
Schwiegel 2'
Oktave 1'
Sesquialtera 2 ranks
Zimbel 4 ranks
Krummhorn 8'
Tremulant

Pedal

Principal 16'
Subbass 16'
Octavbass 8'
Spitzflöte 8'
Dolkan 4'
Oktave 2'
Rauschpfeife 3 ranks
Mixtur 4-5 ranks
Posaune 16'
Trompette 8'
Clairon 4'

Slider-chests mechanical key action
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News of the American Guild of Organists—Continued

Toledo

The Toledo, Ohio Chapter met Feb. 21 at the First Congregational Church. Sub-dean Leslie Peart presided in the absence of Dr. John Fritz, dean. Marguerite Long gave a report on plans for a series of organ programs in the Peristyle of the Museum of Art. Paul Lang reported for the Guild Student Group which was to play a program for the chapter at the March meeting. The date of the annual banquet and service was changed to May 25 when the combined choirs of the Collingwood Avenue churches will sing the Fauré Requiem under the direction of Maynard Klein, University of Michigan. Miss Long gave a lecture-demonstration on the works of Langlais, Durufé and Messiaen, with whom she has just completed three years of study. She explained the composers' attitudes toward music and their derivative influences with examples of their works. She played Tryptych, Langlais; Fugue on A-L-A-I-N, Durufé, and Le Banquet Céleste, Messiaen. Recordings of the three composers' works were also played.

WALTER R. RYE

Dayton

The Dayton, Ohio Chapter held its annual Guild service Feb. 12 at the First Lutheran Church. Members wearing the vestments of their churches followed the choir procession and sat in a group. Henry Garcia played Rigaudon, Campa, and Arioso, Rogers, as the prelude; the offertory was Reverie on Hymn Tune University, Grace, played by Paul Ray Jones. Robert Stoffer was accompanist for the service and played a Bach chorale prelude and Lord Now Lettest Thou Thy Servant Depart in Peace, Walond, as the postlude. The service was a special setting of vespers and anthems sung by the choir of First Lutheran under the direction of Robert C. Badertscher. The Rev. George Bowles, chaplain, gave a message on the purpose and place of music in the service.

FLORA B. REED

Sandusky

The Sandusky, Ohio Chapter met March 5 at the First Reformed Church. The program featured various instruments with organ. Members of choirs of the First Congregational Church and the First Presbyterian Church sang Vaughan Williams Old 100th Psalm Tune with trumpet trio and organ. Following were Arioso, Bach, for oboe and organ; Liebest Jesu, wir sind hier, Krebs, for baritone horn and organ; Sicilian Air, Pergolesi, for flute and organ, and Voluntary in C, Purcell, for two trumpets and organ. The instrumentalists included high school band students, Ed Albert, and seven high school students. The organ was played by Mrs. Lawrence Schoewe and Laura Long. Mrs. Schoewe was hostess for the meeting.

LAURA M. LONG

MARGARET HILLIS



MARGARET HILLIS will conduct a choral workshop June 22 at the Second Presbyterian Church, Evanston, Ill. for the Midwest regional convention; North Shore Chapter hosting.

The workshop will be divided into two two-hour sessions in the morning and afternoon of the convention's second day. Dr. William Ballard, Northwestern University, will direct the Tudor Singers in a program of Tudor church music in the chapel of the Garrett Biblical Institute as another event. The performance will include motets, anthems and excerpts from The Lamentations of a Sorrowful Soul, William Leighton.

MRS. JOHN TINDALL

North Shore

The North Shore Chapter met Feb. 20 at St. Luke's Episcopal Church, Evanston, Ill. to hear John Boe, host organist, give the lecture-demonstration, Conducting from the Console. Mr. Boe first spoke on the basic techniques involved in directing a choir while playing the organ and then demonstrated the use of these techniques with five anthems of varying styles and textures. The choir was made up of chapter members. It was announced that Francis Jackson would be sponsored in a recital April 9 at the First Methodist Church, Evanston.

Lorain County

The Lorain County, Ohio, Chapter met for the semi-annual dinner meeting Feb. 20 at the First Congregational Church, Elyria. A good representation of clergymen of various denominations was in attendance. Mrs. Howard Higgins, dean, conducted a short business meeting. Grigg Fountain spoke on The Historical Effect of Hymnody on Organ and Choral Literature demonstrating with chorale preludes. He also emphasized the importance of good hymn selection for congregational singing. The audience was called on to participate in singing and reading.

GENEVIEVE M. CLARK

Lake County

Members of the Lake County Chapter were invited to the rededication of the organ Feb. 12 at St. James Episcopal Church, Painesville, Ohio. The organ, built by E. M. Skinner about 35 years ago, has been renovated. At a recital preceding the service, James Carter played Prelude, Fugue and Variation, Franck; Richard Conrad played Prelude and Fugue in F minor, Handel and Movement 2, Sonata 1, Hindemith; Owen Adams played Pastorale, Symphony 1, Vierne and Litanies, Alain. Paul Allen Beymer was guest director of the massed choir of 61 men and boys.

LUKE P. DUDLEY

Central Ohio

The Central Ohio Chapter met Feb. 13 at St. John's E. and R. Church with Marjorie Jackson as host organist. Dean Lowell Riley conducted a short business meeting. Organists Harold Schneek, Elizabeth Lange, Francis Johnson, Edward Johe and Mary Harris took part in a program of music for organ, voice and instruments. Works played were by Purcell, Handel, Brahms, Vivaldi, Loelliet, Marcello, Bach and Schein. Trumpets, violins, flutes, trombones, horns and a contralto assisted.

ELEANOR CLINGAN

Detroit

The Detroit Chapter met Feb. 20 at the Eastern Michigan State University, Ypsilanti. Erich Goldschmidt gave a short lecture-demonstration of the new organ at Peace auditorium. A recital was played by Hans Vollenweider, Thalwil, Switzerland, guest lecturer at the University of Michigan and included works of Bach, Buxtehude and his own.

MARY ATCHESON

Southwest Michigan

The Southwest Michigan Chapter held its March 6 meeting at the First Baptist Church, Kalamazoo. Following supper and a short business meeting, members and friends viewed the films, Man of Music on Healey Willan and Music Festival of Edinburgh.

HUGH ROBINS, JR.

Western Michigan

The Western Michigan Chapter met March 6 at the Alger Park Reformed Church, Grand Rapids. The Bach Cantata 78, Jesu, der du meine Seele was read by the group under the direction of Bernard Stone, Jackson. A reception followed.

The chapter held its annual student recital Feb. 13 at the Calvin Christian Reformed Church. The students of Roger Rietbert, Alyce Lantinga, Beverly Howerton, John Hamersma and Garrit LaMain played the following program: Paul Hesselink—Passacaglia in D minor, Buxtehude; Carol Rooks—Prelude in G major, Bach; Charles Dixon—Prelude and Fugue in E minor, Bach; Linda Peters—Fugue in C major, Bach; Jan deKorte—Toccata and Fugue in D minor, Bach; Robert Barrows—Vom Himmel kam der Engel Schaar and Wer nur den lieben Gott lässt walten, Bach; Pauline Kersten—Prelude in G major, Bach; Aubin Stremmer—Fantasie in F, Mozart; Ronald MacMahon—Maestoso, Andante and Poco Vivace, Schreoder; Gordon Formosa—Postlude 1, Langlais; Joey Antonucci—Pasticcio, Langlais; Emily Brink—L'Apparition de L'Eglise Eternelle, Messiaen; Judy deBoer—Toccata, Symphony 5, Widor.

HARRIET L. SPENCER

Canton

The Canton, Ohio Chapter met Feb. 27 at St. Timothy's Episcopal Church, Massillon. Host organist Dene Barnard played: Prelude on Kyrie, Langlais; Passion Chorale and Prelude and Fugue in E flat, Bach; Passion Chorale, Brahms; Meditation, Sowerby; Flute Solo, Arne; A Solemn Melody, Davies; Scherzo, Symphony 1, Vierne. Mr. Barnard discussed his approach to registration on the 18-rank 1909 Estey organ. The Wagner-Bund Music Company, Pittsburgh, displayed music during the social hour.

The Canton, Ohio Chapter sponsored Robert Clark in a recital Feb. 8 at the First Presbyterian Church. His program appears in the recital section.

The chapter sponsored a recital by Donald McDonald Jan. 25 at the Trinity Lutheran Church. Despite zero temperatures nearly 300 turned out for the program.

The annual organist-clergy dinner was held Jan. 16 at The Pines. Martin Alexander directed the Hoover High school Hi Lows in several sacred and secular numbers. Dr. George Parkinson was toastmaster and Dr. William C. Craig, College of Wooster, spoke on The Anatomy of the Pun.

W. Robert Morrison was sponsored in a recital by the chapter Jan. 11 at the First Methodist Church. His program is included in the recital pages.

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News of the American Guild of Organists—Continued

Muskegon-Lake Shore

The Feb. 14 meeting of the Muskegon Lake Shore Chapter was held at the First Congregational Church. The entire evening was given over to films on organ building and playing. Two films featured the playing of Marilyn Mason and Robert Noehren. A third was the Wicks film, on organ building. William Rosebloom of the Wicks company showed various organ pipes. Lola Hahn and George Shirley were in charge of refreshments.

IRENE KOLKEMA

Monroe

The Monroe, Mich. Chapter met Feb. 12 in the home of Dean Hugh E. Baker. After the business meeting Carol F. Westerman, Ann Arbor, spoke on How to Train and Direct a Small Volunteer Choir. Refreshments were served.

SHERLEY WEILNAU

Danville

The Danville, Ill. Chapter met Feb. 21 at the Lincoln Methodist Church. Mrs. Alex Katauskas, chairman of the nominating committee, announced the following slate of officers: Mrs. Kenneth Shafer, dean; Edna Brand, sub-dean; Mrs. Clyde Ice, secretary; Wathenz Benefield, treasurer; the Rev. Charles Crockett, chaplain. Dean Shafer thanked everyone for a successful hymn festival. After the business session Mrs. Brand and Carolyn Le Claire played several numbers and the group reviewed a selection of organ and choral music. Hostesses were Mrs. Brand and Edith Walters.

CAROLYN LE CLAIRE

Indianapolis

The Indianapolis Chapter met Feb. 14 at the Tabernacle Presbyterian Church for a dinner meeting. Virginia Reichtors and Dena Rappaport were responsible for the seasonal decorations. Dean Erwin Mühlenbruch presided at the business session at which plans for the young artist contest were completed. After the meeting Betty Jean Gleason, host organist, played works by Sowerby, George McKay, Langlais and Dupré. The choir, under the direction of David Dick sang The Peaceable Kingdom and other numbers by Randall Thompson.

VIVIAN ARBAUGH

Chicago

Leo Sowerby directed the choir at St. James Episcopal Cathedral in a choral evensong service Feb. 14 for the Chicago Chapter. Robert Lind played Sonata 3 in A major, Mendelssohn for the prelude and Dr. Robert Lodine, FAGO, played Trumpet Voluntary, Stanley for the postlude. Choral music heard was by Stanford, Sowerby, Baintow and Purcell. The Rt. Rev. G. Francis Burrill, Bishop of Chicago, gave an address. The traditional Shrove Tuesday pancake supper preceded the service.

Springfield

The Springfield, Ill. Chapter met Feb. 28 at the Concordia Seminary where Dr. Fred Precht discussed the history of the Lutheran chorale and Martin Luther's influence on present-day Protestant church hymns. An informal business meeting and social hour followed the program.

MRS. JOHN B. NOLAN

Fort Wayne

The Fort Wayne, Ind. Chapter sponsored a choral concert Feb. 19 at the Zion Lutheran Church with choirs from five churches participating. George Arkebauer directed the massed choirs and Erwin Esslinger accompanied numbers by Bach, Manz, Vaughan Williams and Nageli. The prelude included: August Stelhorn—All Glory Be to God on High, Bach; Kathleen Detrick—Prelude and Fugue in F minor, Handel; Darwin Lertz—Folk Song, Whitlock; David Wilson—Praeludium, Concerto 2, Pepping.

The chapter met Jan. 22 at the First Presbyterian Church with Lloyd Pinkerton and Jack Ruhl as hosts. After a dinner Dr. Oswald Ragatz, Indiana University, gave a lecture-recital tracing the development of early organ repertoire.

ROBERT V. CLOUTIER

St. Joseph Valley

The St. Joseph Valley Chapter held its Feb. 14 meeting at the main office of Electro-Voice, Inc., Buchanan, Mich. A demonstration of high fidelity speaker systems was given by Terence Furey. The proper use, placement and types of microphones used in recording techniques, along with recording equipment, were explained by Lou Burroughs. A demonstration of Electro-Voice electronic instruments was made by Dennis Ehrlicke. Dean Richard Grant presided at the meeting.

LUCILLE I. BEAL

Clinton

The Clinton, Iowa Chapter met at the First Presbyterian Church Feb. 26 for a performance of the Invisible Fire, Effinger. James Winn directed the combined choirs of the First Presbyterian, First Methodist and Congregational churches.

Mrs. Hubert Howell was sponsored by the chapter in a recital Feb. 19 at St. Luke's Episcopal Church, Dixon, Ill. Mrs. Howell played on the organ designed and built by her husband who is in the furnace business and builds and maintains organs as a hobby. Her program appears in the recital section.

The chapter met Feb. 12 at the home of James Winn for a program of organ recordings by famous organists. The above reported programs were announced as part of a Lenten Sunday afternoon series sponsored by the chapter.

BETTY NELSON

Poister and Brown to Head Des Moines Workshop Sessions

Arthur Poister and Elaine Brown will be featured in workshops at the regional convention for Iowa, Minnesota, Missouri, North and South Dakota June 14-16 at the Hotel Fort Des Moines, Des Moines, Iowa.

Mr. Poister will conduct two organ workshops daily devoted to the study of Bach's Orgelbüchlein. Organists wishing to play pieces from this book at the sessions should mail the numbers they are prepared to play to Program Chairman Robert Burns, minister of music, First Methodist Church, 10th and Pleasant, Des Moines.

A daily choral workshop in co-operation with Drake University will be under the direction of Elaine Brown.

Recitalists will be Ray Ferguson, Marianne Webb, Roger Nyquist and Donald Paterson.

Additional information may be had by writing to General Chairman Russell Saunders, Drake University, Fine Arts College, Des Moines 11, Iowa.

Advance registrations may be made by sending the \$15 fee to Miriam Schneider, 609 5th St., West Des Moines, Iowa.

Mason City

Lenten music was heard at the Feb. 21 meeting of the Mason City, Iowa, Chapter at the First Baptist Church. Pauline Hedgecock played: On the Lake of Galilee, Barton; Resurrection Morn, Johnston; Sursum Corda, Karg-Elert, and Song of Triumph, Diggie. Mrs. Vincent Vedvig played five Brahms Chorale Preludes. The social committee for the evening included Marie von Kaenel, chairman, Mrs. Sherman Yelland, Mrs. Melville Hof and Ronald Lockwood.

MARGARET PETERSON

Waterloo

The Waterloo, Iowa Chapter met Feb. 19 at the First Lutheran Church. David George, Allen Organ Company representative discussed the history of the electronic field. Mrs. Leo Bergmann played Lord Jesus, We Give Thanks to Thee, Van Hulse, and O Sacred Head Surrounded, Bach. Mrs. Roger Hellenschmidt continued with Scherzo, Reger, and Invocation and Laus Deo, Dubois. Mrs. Hellenschmidt, dean, read the ballot suggested by the nominating committee. A social hour followed with host choir serving.

MRS. LEO BERGMANN

Dubuque

The Dubuque, Iowa Chapter met Feb. 26 at the Grandview Avenue Methodist Church for a study of electronic chimes. Lillian Staiger played the tower chimes as members arrived; then she read a paper on the instrument. Mrs. Wilford Musgrave gave a demonstration of the use of chimes in the service and Dorothy Acheson, Amber Jones and William Collings played organ works by Mendelssohn, Haydesden, Yon and Mulet. The Rev. Gerhard Bunge, state chairman, spoke briefly. Plans were made by some members to attend the March 12 Virgil Fox recital and the regional convention in Des Moines in June.

MARK R. NEMBERS

Western Iowa

The Western Iowa Chapter met at the Steak House, Sioux City for a dinner meeting. Mr. and Mrs. Jack L. Noble, University of South Dakota, and Eugene Duit, Huron, S. D. were guests of honor. Mr. Noble played the following recital at the Trinity Lutheran Church after the dinner: Prelude and Fugue in G minor, Buxtehude; Praise to the Lord, the Almighty, in dulci jubilo and Toccata, Adagio and Fugue in C, Bach; Dearest Jesus, We Are Here and Sleepers Awake, a Voice Is Calling, Krebs; Cantabile, Franck; Requiescat in Pace, Sowerby; Chant de Paix, Langlais; Les Bergers and Dieu Parmi Nous, Messiaen.

CATHERINE NYLEN

Wichita

The Wichita, Kans. Chapter met Feb. 21 at the College Hill Methodist Church for its annual Guild service. The prelude, Benedicta Tu, Titcomb was played by Lucile Brunner. Cleo Wilson played Pastorale, Milhaud as the offertory and Robert Pellett played the St. Anne Fugue, Bach, as the postlude. Edla Hiltis played the service and accompanied members of the Church Musicians' Guild. Dr. Franklin Edwards, chaplain, delivered the sermon. After the service, refreshments were served by Artaruth Zink and her committee.

LEOLA Z. FREE

Hutchinson

The Hutchinson, Kans. Chapter met at the Grace Episcopal Church Feb. 19 to study liturgical music. Host organist Selma Waggoner explained the principles of chanting and discussed the uses of Anglican and Gregorian chants and plainsong hymns. Several choir members demonstrated Anglican chants by Rimbault, Monk, Croft, Soaper and Barnby; propers from the Merbecke communion service, and two plainsong hymns. Dean Irene Gustafson announced that the next meeting was to be March 19 at the First Presbyterian Church to hear a recital by Mabel Hanson.

LOUISE DAVIS

Katharine Fowler, M. Mus.

Western Presbyterian Church
Washington, D. C.

HENRY FUSNER

S.M.D., A.A.G.O.
The Church of the Covenant
Cleveland 6, Ohio

GEORGE L. GANSZ

Centenary College
Hackettstown, New Jersey

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Temple Mishkan Israel
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WILBUR HELD

S.M.D., F.A.G.O.
Ohio State University
Trinity Church
COLUMBUS, OHIO

HAROLD HEEREMANS

F.A.G.O., CH.M., F.T.C.L.
NEW YORK UNIVERSITY
CHURCH OF THE SAVIOUR
BROOKLYN, N. Y.

Harry H. Huber

M. Mus.
Kansas Wesleyan University
University Methodist Church
SALINA, KANSAS

JOHN HUSTON

First Presbyterian Church
Stephen Wise Free Synagogue
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ROBERT ELMORE

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CHESTNUT HILL PHILADELPHIA

JULIAN

WILLIAMS

Mus. Doc.
Sewickley Pennsylvania

News of the American Guild of Organists—Continued

REGIONAL FEATURES WYTON

The Boulder, Colo. Chapter will host the Nebraska-Colorado-New Mexico regional convention July 17-19 with Alec Wyton as featured artist.

Included in the program will be five organ recitals, two with other instruments; a carillon recital; two lecture recitals; five lectures; two seminars, and various exhibits.

The social program will include a chuck-wagon dinner on top of Flagstaff Mountain, 1500 feet above the city.

Those who attend the convention may wish to vacation in Colorado's cool and colorful high country and to attend some of the varied cultural events at the University of Colorado.

Boulder, adjacent to an extensive gold-mining district, is only 20 miles from the Continental Divide and 40 miles from the Estes Park entrances to spectacular Rocky Mountain National Park.

For additional information write to Convention Chairman Everett Jay Hilty, Macky 9, University of Colorado, Boulder, Colo.

RALPH MERRILL

Central Missouri

The Central Missouri Chapter met at the Charles Hood home, Columbia, Feb. 21 for an evening of light entertainment. A program of light classical and semi-classical musical numbers were played by Mrs. Hood on her home model Hammond. Dean Carl E. Burkel held a short business meeting to discuss final plans for the annual chapter workshop to be held in April. The chapter will sponsor Charles Huddleston Heaton, FAGO, SMD, in morning and afternoon sessions dealing with the organists' problems in service and hymn playing, suggested usage of certain repertory items and suitable registrations. Dr. Heaton will play a recital in the evening.

JACQUELINE RAITHEL

Fifteen Regional Conventions
in 1961

Omaha

The Omaha, Neb. Chapter met March 6 at the First Baptist Church with Mr. and Mrs. Roger Wischmeier as hosts. At a brief business meeting plans were announced for an April 16 hymn sing to be led by Dr. Austin Lovelace, Evanston, Ill. The Concert Chorale, directed by Melvin Olson, University of Omaha, gave a performance of sacred motets by Purcell, Brahms and Mendelssohn. The Rev. Herbert H. Bair spoke on Partners in Worship. Mr. Wischmeier closed the program by playing a 15-minute demonstration on the four-manual Austin organ. The evening ended with a social hour and refreshments.

CATHERINE C. ANDERSEN

Salina

The Salina, Kans. Chapter met Feb. 28 at St. John's Lutheran Church for a program by a vocal group from the Lincoln Junior high school. It sang five numbers under the direction of Mrs. Everett Lakin who also spoke on the importance of junior choirs in the church and stressed need for a choir for the junior high age. Gerald Hedges, Bernard Hulse and Paul Ruberg led a discussion on vocal problems in the adult volunteer choir. A social hour followed.

ELINOR ASCHER

Topeka

The Topeka, Kans. Chapter sponsored a recital of organ and instruments at the Central Congregational Church March 5. Organists Myles J. Criss and Richard Gayhart shared the honors in the following program: Voluntary in C major and Trumpet Voluntary, Purcell; My Spirit Be Joyful, Bach; Ballade for English Horn and Organ, Sowerby and Partita in G minor for Organ and Strings, Clokey. Trumpets, English horn and strings assisted.

NORMA SMITH

Lincoln

The Lincoln, Neb. Chapter met March 6 at Helen Penner's Fine Food for a cafeteria supper and business meeting. At the meeting plans were discussed for a possible joint meeting with the Omaha Chapter in April or May. Myron Roberts announced that the Church of the Holy Trinity will sponsor Claire Coel in a recital on the new Reuter organ April 4.

MRS. DALE UNDERWOOD

ROBERT NOEHREN



ROBERT NOEHREN, University of Michigan, Ann Arbor, will be the principal recitalist at the Northwest regional convention June 13-14 in Tacoma, Wash.

Mr. Noehren will hold a free discussion period and will play the final organ recital at the Central Lutheran Church.

JUDITH D. CHADWICK

Friends University GSG

The Friends University, Wichita, Kans. student group met for a tour Feb. 20 under the supervision of Dorothy Addy, AAGO. The first stop was the Reuter Organ factory, Lawrence, where Alan Ross and Jack Sievert conducted a tour. After lunch they visited the Lawrence Episcopal Church. From there they went to the auditorium of the Reorganized Church of the Latter Day Saints, Independence, Mo. Bethel Knoch played the large Aeolian-Skinner organ. A tour of the auditorium followed. The group then attended the recital by Wilma Jensen at the Holy Trinity Cathedral sponsored by the Kansas City chapter.

BIG DAY AT WICHITA

Perhaps the busiest day for delegates to the Southwestern regional convention, Wichita, Kans. will be June 20. Emory Fanning, Southwestern College, Winfield, Kans. and Ronald Dean, Centenary College, Shreveport, La. will play recitals in the morning.

After a luncheon at the Activities Center, University of Wichita, a tour of the unusual Fine Arts building will be made. George Vollmer will direct the Wichita chapter of the American Recorder Society in a program.

Noma Jebe, Ann Arbor, Mich., will give the illustrated lecture, Glimpses of Our Heritage in Worship, with the use of colored slides and tape recordings of European organs.

Late in the afternoon Dale Peters, North Texas State College, a National Young Artist winner in 1954, will play a recital on the new Möller organ at College Hill Methodist Church.

Other artists to be heard at the convention are Robert Anderson, FAGO, Southern Methodist University and Gladys Day, Southwestern Baptist Theological Seminary.

The host chapter is planning many social events carrying out the Kansas Centennial theme to entertain delegates.

DOROTHY ADDY

Madison

The Madison, Wis. Chapter sponsored its first youth choir festival Feb. 12 at the Luther Memorial Church. High school, junior high school, children's and handbell choirs participated in the program. Ten churches were represented in the festival that was accompanied on the organ by Betsy Farlow. The Rev. Paul Hoornstra, chaplain, delivered the invocation. Mrs. Willard Warzyn, chairman of the festival committee, was assisted by Mrs. Russell Coleman, Mrs. Roland O. Sprecher and Mrs. G. I. Wallace. Mrs. Richard Andrews, Miss Farlow and Mrs. Fred Nuernberg handled the publicity.

RUTH PILGER ANDREWS

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	(Low) 97-9346	\$.75
O Christ, Who Once Hast Deigned—Henry Lloyd	(High) 97-9237	\$.75

Vocal Collections

Wedding Blessings—Paul Bunjes	(Med. High) 97-9238	\$2.50
	(Low) 97-9240	\$2.50

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Dr. Olaf C. Christiansen, Choir
Kenneth Jennings, Conducting
Dr. David N. Johnson, Repertoire

Tuition, Room, and Board: \$75.00

(We welcome your family: On-campus swimming, tennis, and bowling; meals and recreation in new air-conditioned St. Olaf Center.)

For information, write David N. Johnson, Workshop
Coordinator, St. Olaf College, Northfield, Minn.

News of the American Guild of Organists—Continued

Chippewa Valley

The Chippewa Valley Chapter held a local artist's recital Feb. 20 at the Grace Lutheran Church, Eau Claire, Wis. After words of welcome by Dean Vivian Hopmann the following program was heard: Harriet Christy—Pastoral, Thiman; From Depths of Woe I Cry to Thee, Crane; From Heaven Above, Pachelbel; Hulda Krause, piano and Jerry Evenrud, organ—Hungarian Fantasy, Krause; Mr. Evenrud—Fantasie and Fugue in G minor, Bach; Flute Solo, Arne; Cortège et Litanie, Dupré; Clark B. Angel—By Adam's Fall, All Was Lost, All Men Must Die, When We Are in the Greatest Need, I Call to Thee, Lord Jesus Christ, Come Now, Saviour of the Heathen, Lord Christ, God's Only Son, The Day Which Is So Joyful, In Quiet Joy, Now Sing, Rejoice and In Thee Is Joy, Bach. Vivian Nelson sang four soprano solos accompanied by Mrs. Krause.

MRS. JULIUS KRAUSE

Milwaukee

The Milwaukee, Wis. Chapter met Jan. 30 at the Trinity Methodist Church for the last of three chapter-sponsored choral seminars. Dr. Austin Lovelace, Evanston, Ill., discussed his sacred choral compositions and commented on interpretation and the inner workings of a composer. The group sang many of his anthems with the composer conducting from the organ.

The chapter sponsored Marie Claire Alain in recital Jan. 29 at St. Robert's Catholic Church.

WALTER DERTHICK

Twin Cities

The Twin Cities Chapter met at the University of Minnesota as guest of the department of music and Guild Student Group Feb. 25 for a dinner and lecture. Dr. Heinrich Fleischer, university organist, played Wake, Awake, a Voice Is Calling, Reger, as part of the lecture-recital.

LILLIAN C. SANDBERG

Arrowhead

The Arrowhead Chapter met Feb. 20 at the College of St. Scholastica, Duluth, Minn. The program consisted of a talk by Sister Donald on Gregorian chant and several chants sung by one of the choirs at the Villa.

ISABELLE B. JOHNSON

Red River Valley

The University of Michigan films by Marilyn Mason and Robert Noehren were featured at the Feb. 8 meeting of the Red River Valley Chapter, in preparation for Miss Mason's recital May 7 at the Trinity Lutheran Church, Moorhead, N.D. Mrs. W. A. Smaby, dean presided at the business meeting.

ROSE M. TEICHMANN

Southeastern Minnesota

A choral and organ materials clinic for Lent was featured at the Feb. 20 meeting of the Southeastern Minnesota Chapter at the Rochester Methodist Church with Harold Sweitzer as host. Carlynn Hust, Fred Nitschke, Mr. Sweitzer and Dean Robinson led the group in anthem singing and Elaine Ulman played several organ numbers. The nominating committee members are Mr. Robinson, chairman, Dorothy Goede, Frances Ramme, Bertha Nelson and Miss Yust. The program for the remainder of the year was discussed and will be reported as it occurs.

ROBERT H. JUERS

Houston

The Houston Chapter met Feb. 13 for a dinner meeting at the First Christian Church. Following dinner Dean Robert C. Bennett introduced Jennie Seddon who discussed Techniques and Uses of Musical Therapy and her applications of the same with post-polio patients. Mrs. Seddon emphasized the growing need for musical therapists in hospitals and clinics over the nation. Members saw a film on organ making distributed by the Wicks Organ Co. Hosts Mrs. B. J. Hadfield, organist and Dr. H. Merrills Lewis, director invited members to see the musical facilities of the church.

SUE OFIELD

Wayland GSG

The Wayland Baptist College student group was sponsored in a recital Feb. 6 at Plainview, Tex. The program: D'Lila Beckner—Air, Thiman; Linda Caudle—Solemn Prelude, Rowley; Beverly Hunt—Chorale Improvisation, Karg-Elert; Pat McCarty—Toccata, Landelli; Nellene Oliver—Canzona, Frescobaldi; Judy Price—Prelude Pastorale, Edmundson. All players are students of Earl W. Miller.

West Texas

The West Texas Chapter held its Feb. 20 meeting at the home of Acting Dean Richard Helms, Midland. Inspection of Mr. Helms's two-manual organ was a highlight of the evening. He gave a short talk concerning the instrument and played several numbers. A business meeting preceded the meeting.

MRS. DON L. WITTENBACH

Fort Worth

The Fort Worth, Tex. Chapter sponsored an all-city youth choir festival Feb. 26 at the Travis Avenue Baptist Church. Choirs from nine churches were directed by Jane Marshall, Dallas. Organists for the service were Gladys Day, Robert McGill and Dale Peters.

The chapter met for a dinner meeting Feb. 13 at the Southwestern Baptist Seminary with Dean Curtis Pruitt presiding. A letter was read from the president of the Fort Worth Symphony association thanking the chapter for its \$200 gift to the symphony's operating fund. Following dinner a recital was played by Robert Y. Evans, AAGO, Dallas.

FRANCES SCHUESSLER

Galveston

The Galveston, Tex. Chapter sponsored a program Feb. 13 at the First Methodist Church, LaMarque, featuring the host church's choir. Harvey Faust was director and Frances Ann Peters was organist for the event that included music by Willan, Tkach, Bach, Day, Hayden, Gounod, Andrews, Stainer, Strong, Whitford, Sellow, Gevaert, Scott, O'Hara, Sullivan, Macfarlane, James, Wagner and Gaul. Soloists and instrumentalists assisted.

LADONNA SUMNER

Arlington GSG

The Arlington, Tex. student group met Feb. 11 at the home of Pam Farrel. The following program was played: Dennis Johnston—Toccata in D minor, Nevin; Jerry Bacon—Dawn, Jenkins; Jimmy Newcomb—All Glory Be to God on High, Pachelbel; Miss Farrel—Highlights from South Pacific, Rogers and Hammerstein. The next meeting was announced for March 11 at the home of Jerry Bacon. Refreshments were served.

JERRY F. BACON

Texarkana

The Texarkana Chapter met at the Pine Street Presbyterian Church Feb. 25 with Mrs. Raymond Coyle as host organist who played Adagio and Allegro, Bach and O God, Thou Faithful God, Karg-Elert. Excerpts from Elijah were sung by A. L. Crawford and Leon Smith with Wendell Blake accompanying. Dean Irene Pelley presided over the meeting.

DOROTHY ELDER

Central Arkansas

The Feb. 9 meeting of the Central Arkansas Chapter met at the First Christian Church, North Little Rock. After a social hour and dinner, the chapter participated in a representative service under the musical direction of Mrs. T. W. Hercher. The anthems used were: All Ye That Cleave unto the Lord, Friedman, and Jesus! Name of Wondrous Love, Titcomb.

ARCHIE Y. McMILLAN

Alamo

The Alamo Chapter met Feb. 6 at the University Presbyterian Church, San Antonio, Tex. David Hinshaw, Episcopal Theological Seminary of the Southwest, Austin, played the recital listed in that section of this issue. He was assisted by Kay Torrance and Paul Dowdy, violinists, George Gregory, cellist, Eva Jo McIntyre, soprano and Almarie Liberto, virginianist. The first half of the program was played on the one-manual Flettrop organ and the second half on the Holtkamp in the sanctuary. Following this a short meeting was conducted by Dean George Gregory.

EDWIN C. BREEZE

Fort Smith

The Fort Smith, Ark. Chapter met March 6 at the First Presbyterian Church. The following recitalists were heard: Mrs. Charles W. McDonald—Prelude and Fugue in E minor, Bach; Mrs. Hugh Wilder—Te Deum Laudamus, Buxtehude; Dr. Hattie May Butterfield—Sleepers, Wake, Peeters and Benediction, Karg-Elert; Maetta Jacobs—Prière à Notre Dame, Boëllmann; Don Hendricksen—Soul Adorn Thyself with Gladness, Brahms, Dupré and Clokey; Alice Louise Davies—Chorale in A minor, Franck. After the program a display of selected organ music was made available. The arrangements for the evening were made by Mr. Hendricksen.

KATHLENE KECK

AN IMPORTANT NEW AUSTIN IN PHILADELPHIA

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GREAT	SWELL	CHOIR	PEDAL
16 Quintaten	8 Rohrgedeckt	8 Nason Flute	32 Untersatz
8 Principal	8 Viola	8 Erzähler	16 Contra Bass
8 Bourdon	8 Viola Celeste	8 Erzähler Celeste	16 Bourdon
8 Gemshorn	8 Flauto Dolce	4 Fugara	16 Quintaten (Gt.)
4 Octave	8 Flute Celeste	4 Nachthorn	16 Rohr Gedeckt
4 Spitzflöte	4 Principal	2 $\frac{2}{3}$ Nasard	(Sw.ext.)
2 $\frac{2}{3}$ Twelfth	4 Koppelflöte	2 Principal	16 Erzähler (Ch.Ext.)
2 Fifteenth	2 Blockflöte	2 Spillflöte (Prepared)	8 Octave
IV Mixture	II Sesquialtera	1 $\frac{3}{5}$ Tierce	8 Gemshorn (Gt.)
8 Trumpet (Choir)	III Plein Jeu	III Cymbel	8 Gedeckt (Sw.)
Chimes	16 Fagotto	8 Krummhorn	4 Choral Bass
	8 Trompette	8 Trumpet	4 Nachthorn (Ch.)
	8 Fagotto	Tremulant	III Mixture
	4 Clairon		16 Posaune
	Tremulant		8 Posaune
			4 Clairon
			16 Fagotto (Sw.)

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News of the American Guild of Organists—Continued

South Arkansas

The South Arkansas Chapter met Feb. 16 at the First Methodist Church, Camden. An organ recital was given by Dale Peters, AAGO, North Texas State Teachers College, Denton. The program consisted of compositions of Pachelbel, Meck-Walther, Buxtehude, Bach and Franck. After the program there was a social hour for members and out-of-town guests. Yearbooks were distributed.

Mrs. GEORGE JORDAN

Wyoming

The Wyoming Chapter met Feb. 13 at St. Mark's Episcopal Church, Casper. Mrs. Fred Layman played Concerto 13 in F major, Larghetto, The Cuckoo and the Nightingale and Larghetto and Allegro, Organ ad Libitum, Handel; Litanies, Alain; Variations on a Noël, Dupré. Mrs. Gordon Dick, dean, presided over the short business meeting at which plans were made for the March 3 recital by E. Power Biggs. Mrs. Layman's program was in the form of a preview of the Biggs recital. Hostesses for the evening were Emmy Lion Carshon and Mabel Stubson.

Salt Lake City

The Salt Lake City Chapter sponsored Wilma Jensen March 6 at the Latter Day Saints Tabernacle. Her program included Bach, Couperin, Daquin, Arne, Franck, Vierne, Wright, Sowerby and Langlais. For encores she played The Fountain, DeLamarter, and Gargoyles, Edmundson. Dean Max Hodges assisted by Sub-dean Eleanor Todd made arrangements. A reception and buffet supper was held at the Aviation Club with Mr. and Mrs. Richard Burkhardt as hosts. Dr. Alexander Schreiner introduced Miss Jensen to members and guests.

FLORENCE S. ALLEN

Fort Collins

The Fort Collins Chapter met at the First Methodist Church, Loveland, Colo. Feb. 20 to hear Regional Chairman Everett Jay Hilty discuss the AGO examinations. Dr. Hilty described requirements for the service playing certificate and gave sample questions from previous tests for the association and choirmaster certificates.

Mrs. R. A. RYDER

Los Angeles

The Los Angeles Chapter met at the Good Shepherd Lutheran Church, Inglewood, Cal. March 6 for a dinner meeting. The Rev. Ward Bjerke, chaplain, gave a talk on Four Part Harmony. In it he spoke of the relationship between organist, director, minister and congregation. Robert Booth Hull played: Concerto 4, Handel; How Brightly Shines the Morning Star, Bach; and Chorale in A minor, Franck. Sandra Soderlund played: Prelude and Fugue in G minor, Buxtehude; Trio Sonata 1, Bach; Andante, Binkerd, and Litanies, Alain.

ELFRIEDA DOLCH

Pasadena and Valley Districts

The regular dinner meeting and concert of the Pasadena Chapter was held Feb. 20 at St. Edmund's Episcopal Church, San Marino, Cal. A guest of honor was Margaret Whitney Dow, until recently on the faculty of Redlands University. Ray Hendrickson, choir director spoke briefly; Helen Wright was in charge of planning the pot-luck meal. Kathleen Dow, organist, was the recitalist playing: Was Gott thut ist wohlgetan, Kellner; Jesu, Meine Freude, Walther; Prelude and Fugue in E flat, Bach; Prelude, Suite, Creston; Fantaisie in C, Franck; Toccata and Fugue in D, Reger.

GAYLORD CARTER

Long Beach

The Long Beach, Cal. Chapter sponsored a Feb. 7 recital by Lloyd Holtzgraf at the First Congregational Church. Following the program members and friends met in the social hall for refreshments with Mr. Holtzgraf as guest of honor. The program: Offertoire sur les Grands Jeux, F. Couperin; Arioso and Prelude and Fugue in E minor (Wedge), Bach; Concerto in G, Soler; October Interlude, Mader; The Desert and Chollas Dance for You, Leach; Epilogue for Pedal Solo, Langlais; Dreams, McAmis; Prelude and Fugue in G minor, Dupré; Trumpet Prelude, Purcell.

MARY F. CHASE

Kern County

The Kern County Chapter met March 6 at the Belle View Baptist Church, Bakersfield, Cal. with Sub-dean Mary Nystrom presiding in the absence of Dean Evelyn Butcher. After a short business meeting Louise T. Evans sang a solo accompanied on the organ by Mrs. Ralph Cornell. Mrs. Nystrom played several numbers and Mrs. Lee Liles gave a review of the article, How to Plan an Organ Program so that It Will Hold an Audience, written by Frederick L. Marriott for the Feb., 1953 issue of THE DIAPASON. A brief social hour followed.

PHYLLIS INDERMILL

Sequoia

The Feb. 14 meeting of the Sequoia Chapter was held in the parish hall of Christ Episcopal Church, Eureka, Cal. with Dean Helen Muse presiding. A short business meeting was held to discuss plans for a recital by Lewis Bruun planned for April 30 in the First Methodist Church, Fortuna. Members adjourned to the church for a program arranged by James Mearns, Humboldt State College. Don Sears, a ninth grade student played a group of numbers and Mr. Mearns explained the contemplated rebuilding and additions to the organ in Christ Church.

IRVING O. MILLS

San Diego

A special musical program was held March 6 at the San Diego State College under the sponsorship of the San Diego Chapter. Mervin Snider of the college faculty introduced organ numbers by college students. Selections by the college concert choir were heard with J. Dayton Smith directing.

NINA B. HUST

Albuquerque

The regular meeting of the Albuquerque Chapter was held Feb. 20 at the First Congregational Church. Joseph Grant, FAGO, led a discussion on the Service Playing Certificate and its requirements. Eva Compagna played selections from the examination list.

GLENN L. NELSON

Walla Walla

The Walla Walla, Wash. Chapter met March 13 at the Walla Walla College music hall. A program on Northern European organs was given by Walter Eichinger, University of Washington, illustrated with slides he took on a recent tour of Europe.

The chapter met Feb. 13 at the Presbyterian Church. The program for the evening was Chorales—Old and New Arrangements in which Dean Melvin West gave a short talk on the history of the chorale and demonstrated various treatments of it. Ruth Chen and Carolyn Rockwell each played an arrangement of Wake, Awake for Night Is Flying and Miss Chen and Charles Woofert played From Heaven on High I Come to Thee. Dr. West played the Walther, Bach, Peeters and Langlais arrangements of O Sacred Head Now Wounded.

RUTH CHEN

FRANCE IN ARIZONA



As part of a month-long French Festival in Phoenix, the Central Arizona AGO Chapter in conjunction with St. Agnes Church sponsored Pierre Cochereau Feb. 12 in recital on the new Aeolian-Skinner at St. Agnes. The church was filled to its 1300 seating capacity and M. Cochereau played a brilliant recital on the small but beautifully designed organ in a church with fine acoustics. Left to right at the Phoenix airport are Mme. Cochereau, Martha Davidson of the chapter, Paul Coze, French consul in Phoenix and M. Cochereau.

Tacoma

The Tacoma, Wash. Chapter met Dec. 12 at the Central Lutheran Church for a joint meeting with the Washington State Music Teachers association. A Mendelssohn piano concerto, with orchestral score on the organ, together with several other organ numbers by chapter members were on the program. A girls' ensemble sang some Christmas songs. There was a reception following the meeting.

ARLINE BAKER

Columbia Basin

The Columbia Basin Chapter sponsored Stanley R. Plummer, Whitman College, in a recital Feb. 28 at the First Lutheran Church, Kennewick, Wash. The program was: Sinfonia to Cantata 129, Prelude and Fugue in C major and Now Thank We All Our God, Bach; What God Ordains Is Rightly Done, unknown; Four Hebrew Preludes, Bloch; Meditation, Symphonia Mystica, Van Hulse; Finale, Symphony 1, Vierne.

DELORES KINNEY

Columbia Basin

The Columbia Basin Chapter met Jan. 24 at the Pasco, Wash. Presbyterian Church. Bill Bode and his students played a program of music for brass choir and organ. A film on organ manufacturing by Casavant was also shown.

DELORES KINNEY

Portland

The Portland, Ore. Chapter held its Jan. 16 meeting at the Westminster Presbyterian Church. Host Eskin Randolph was assisted by Valerian Fox of St. Mary's Cathedral in a program of wedding music.

DONALD R. MCPHERSON

Seattle

The Seattle Chapter met Jan. 9 at the Queen Anne Methodist Church. After a brief business meeting conducted by Dean Edith Bender, Eugene Nye showed a large and enthusiastic group his colored slides taken in Europe last summer. Mr. Nye spent nine weeks visiting more than 200 organs and a number of organ factories in various countries. The meeting was adjourned for a coffee hour.

GWEN FISHER

Philadelphia

About 125 members and guests of the Philadelphia Chapter met Feb. 11 at Old Christ Church for the annual organist-clergy dinner meeting. After dinner in the parish house, the group gathered in the church to hear Leonard Ellinwood, of the staff of the Library of Congress and the National Cathedral and author of The History of American Church Music, speak on the relationship between the organist and clergyman. Francis Murphy, Jr. AAGO, host organist, set the stage from the organ as members entered the church for the meeting.

JANEY DUNDORF

Johnstown

The Johnstown, Pa. Chapter met Feb. 21 at the Franklin Street Methodist Church with Mrs. W. E. Neuling, sub-dean presiding in the absence of Dean Mabel Coleman. Helen Ott gave a book review on The Joy of Music, Leonard Bernstein. Mrs. Ott dwelt upon the script on modern music and illustrated the various themes and passages on the piano. Plans for an April 11 organ recital were discussed. Following the business session a social hour was held.

MILDRED E. PAXSON

Pittsburgh

The Pittsburgh Chapter met Feb. 27 at the Epiphany Lutheran Church with Dr. Harold W. Schnable as host organist and choirmaster. Following dinner, Dean William E. Lindberg introduced guests and conducted a short business meeting. It was announced that the Young Organist Contest was to be held March 27 at the regular meeting. Service Playing Examination day saw five members responding. Mr. Schnable's lecture-recital dealt with music for the small organ and choir. Composers represented were Reger, C. Hylton Stewart, C. S. Lang, Guenther Raphael, A. W. Leopold, Bach and Max Drischner. All elements of service playing were covered and there was emphasis on registration. Lists were available and there was a question and answer session.

BERTA MARSH FRANK

Reading

The Reading Chapter held two interesting meetings. An organist-clergy dinner was held Feb. 9 at St. James United Church of Christ, West Reading. The program consisted of a panel on problems confronting ministers, organists and laymen with former dean, Grace Weaver Starr, as moderator.

The Jan. 11 meeting was a recital-demonstration of the Wurlitzer electronic by H. Lewis Hollingsworth. Sub-dean Mildred Schnable was hostess.

ELLEN B. MADEIRA

Wilkes-Barre

The Wilkes-Barre, Pa. Chapter held its Guild service Feb. 19 at St. Clement's Episcopal Church. Mrs. John W. Reid played Toccata in C major, Bach, for the prelude and K. Robert Dudeck played Toccata in A minor, Pachelbel, as the postlude. Louie W. Ayre, dean and host organist, directed and accompanied the choir, augmented by chapter members, in numbers by Willan and Rapley.

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News of the American Guild of Organists—Continued

Allegheny

The Allegheny Chapter met Feb. 28 in the choir room of St. Stephen's Episcopal Church, Olean, N.Y. to celebrate its seventh anniversary. The chapter used the same room in February 1954 for its founding meeting. Dean Chester E. Klee opened the meeting with business and announced the raise in dues. Harriett E. Lange talked about Hymns of the Church tracing the history of the hymn from the early centuries to the present. The chapter agreed to compile a hymnal of its own.

PHILIP F. SMITH

Central New York

The Central New York Chapter met March 7 at St. Joseph's R.C. Church, Utica. The following recital was heard: Donald Robinson—Prelude and Fugue in D minor, Mendelssohn; William Kempf, Jr.—Chorale in A minor, Franck, and Movement 2, Sonata 4, Bach. Host organist Raymond Conrad accompanied and Mrs. Michael Nassar directed the combined choir from St. Joseph's and St. John's in: Sanctus and Gloria, Marsh; Adoramus Te Christe, Dubois, and O Sanctissima, Korman. Mr. Robinson concluded the program with Fugue in C. Bach. A business meeting followed refreshments.

JEANNETTE E. SNYDER

Syracuse

Members of the Syracuse Chapter were hosts to their pastors at the annual clergy dinner March 6 at the Calvary Baptist Church. Following a brief business meeting, the Rev. Richard G. Pankow, chaplain, spoke of his European trip last summer and of organ recitals he attended in England and on the continent. From a vast collection of pictures he selected films of Paris. Chapter members plan to sponsor the Hamilton College choir and are also hard at work on the regional convention to be held in June.

ARLENE T. WARD

Hudson-Catskill

The Hudson-Catskill Chapter met at All Saints' Episcopal Church, Hudson March 20 for a demonstration and discussion of the requirements for the Service Playing Certificate. The keyboard parts were demonstrated by Mrs. Maynard Jones and Mrs. Herbert K. Engel. A social time followed in the parish house. Plans were discussed for the chapter's second organ-choral workshop April 29.

CLAYTON J. WALTERMIRE

St. Lawrence River

The St. Lawrence River Chapter held its monthly meeting Feb. 20 in the choir room of Trinity Church, Watertown, N.Y. The program in charge of John V. Elsworth consisted of a tape-recorded interview between Herbert Norman of Hill, Norman and Beard, London Builders, and Mr. Elsworth. The organ in the Community Church, Stowe, Vt., restored by the firm, was heard on tapes before and after restoration. A tape was heard of the choral evensong held in St. John's Episcopal Church, Ogdensburg upon completion of the new organ last November. Sir William McKie was at the organ and George Maybee, St. George's Cathedral, Kingston, Ont. directed. Refreshments followed the meeting.

JOAN LAMICA

Buffalo

The Buffalo, N.Y. Chapter met Feb. 22 for its annual minister-organist meeting at the Central Presbyterian Church. Dean May Oddie presided and introduced Dr. M. Albert Bichsel, Eastman School of Music, as the speaker for the morning. Host organist William Thannum played a number by Bach and Dr. James R. Carroll brought greetings. A luncheon followed the meeting.

Francis Jackson

Will Be Pre-convention Feature at D.C. Regional

A recital by Francis Jackson, MusD, FRCO, May 21 at the Washington Cathedral will precede the opening of the District of Columbia Chapter's Golden Jubilee regional convention. A pilgrimage to the cathedral will be made before the 4:00 P.M. evensong service.

The convention will officially open at 9:30 A.M., May 22 with headquarters at the Hotel Willard.

Other recitalists will be: Roger Cole, Randolph-Macon Woman's College, at the George Washington National Memorial Temple, Alexandria, Va.; Rodney Hansen, Baltimore, at St. Matthew's Roman Catholic Cathedral; William F. Watkins, AAGO, at the new First Congregational Church, and The Ruth A. Wilson Regional Memorial Scholarship award winner at the Georgetown Presbyterian Church.

Other events include a panel on Music in Worship with panel members Rabbi Emmet A. Frank, Dr. Theodore H. Palmquist, the Rev. Fr. Russell Woollen, Ray Berry and Lawrence R. Sears, moderator.

Mary Camm Adams will direct a 600 voice children's choir festival and Robert Baxter will conduct the Washington-Lee High school madrigal singers in a program. James R. Lawson, Riverside Church, New York City, will play the Netherlands carillon on the Virginia bank of the Potomac.

There will be visits to Wesley Chapel, American University; Washington Hebrew Congregation; Christ Church; St. Clement's Episcopal Church, and the Old Presbyterian Meeting House where there are two Henry Erben tracker organs of 1850 vintage.

Paul Callaway, FAGO, will direct the Washington and Cathedral Choral societies in a concert and will play the Barber Toccata Festiva with symphony orchestra.

A closing luncheon at the Hotel Willard May 24 will feature a lecture on dictation by Madeline Marshall.

CLEVELAND FISHER

Rochester

The Rochester, N.Y. Chapter met for an informal meeting Feb. 21 in the basement recreation room of the Charles Wilson home. The program arranged by Sub-dean Marian Craighead was a slide talk by Joan Curnutt on her experiences in Denmark as a Fulbright scholar. The slides showed close-ups of organ rooms and consoles and churches she visited. In the absence of Dean David Cordy Mrs. Craighead stressed the Wilma Jensen recital scheduled for April 18 at St. Paul's Church.

RUTH FAAS

Lynchburg

The Lynchburg, Va. Chapter met Feb. 27 at the new Father Judge Seminary. Franz Engle demonstrated the three-manual Moller organ recently installed by playing O Man, Bewail Thy Grievous Fall, Bach and Adagio, Flocco. Father Killian Mooney, host, welcomed the chapter and Father Gregory French directed the seminary choir in several Gregorian chants before the group was taken on an inspection tour of the buildings.

WINIFRED BLOUNT CUSHING

Binghamton

The Binghamton, N.Y. Chapter sponsored a vesper service Jan. 29 at the Ogden-Hillcrest Methodist Church. Host organist Anna W. Sharpe arranged the program and directed the chapel choir and two groups of Bellaires. Christmas, Easter and general numbers were played by the bellringers. As part of the program Mrs. Sharpe told of the training of bellringers and explained how English handbells are made and their use in church services. Mr. and Mrs. William Murray served as the hospitality committee.

MARION A. ROWLEY

Central Hudson Valley

The March 14 meeting of the Central Hudson Valley Chapter was held at St. Margaret's Episcopal Church, Staatsburg, N. Y. Dean Revilla H. Shaffner presided. A forum, What Is Sacred Music? was moderated by John A. Davis with Donald Lockwood, Douglas Rothery, Chaplain Robert Myer and the Rev. Herbert Goodrich participating.

The chapter met Feb. 14 at the Federated Church, Millbrook to hear George Fowler, FAGO, speak on Guild examinations. A social hour followed.

Jan. 17 at Vassar College members heard Mr. and Mrs. Donald Pearson in a lecture recital on Keyboard Instruments, illustrated on Vassar museum instruments. Mr. Pearson played a Bach prelude on the clavichord and Rameau on a modern harpsichord. Mrs. Pearson played the Haydn Sonata in E minor on a 1790 piano. The two joined for canons from an Arensky Suite for two pianos.

ALICE M. BEEHLER

Canacadea

The Canacadea Chapter sponsored a recital by Dr. Melvin Le Mon, Alfred University, Feb. 26 at the Union University Church, Alfred, N.Y. His program was: Trumpet Tune and Air, Purcell; Toccata per l'Elevazione, Frescobaldi; Dialogue, Clérambault; Grand Jeu, Du Mage; Christ Lay in Death's Embrace, O Sacred Head, Now Wounded, In Thee Is Joy and Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; French Rondo, Boëllmann; Toccata, Symphony 1, Barnes; Apparition de l'Eglise Eternelle, Messiaen; Toccata, Symphony 5, Widor. A reception was held at the S. R. Scholes' home.

District of Columbia

The District of Columbia Chapter met March 6 at the Capitol Hill Presbyterian Church, Washington. After the business meeting a lecture recital was given by the Rev. Russell Woollen, PhD, Catholic University of America, on Gregorian chant and modern sacred music.

As part of the chapter's month-long festival of organ music Joseph E. Miranda played a recital Feb. 10 at St. Patrick's R.C. Church; Harold Abmyer Feb. 13 at the All Soul's Unitarian Church; Emma Lou Diemer, PhD, Feb. 14 at the Capitol Hill Presbyterian Church, and John W. Robinson, Jr. Feb. 26 at the Asbury Methodist Church.

EVANGELINE S. EVERETT

Delaware

The Delaware Chapter met Feb. 27 at St. Andrews Church to hear Harrison Walker, host organist, in a Lenten program. Mr. Walker played numbers by Titcomb, Rowley, Bach, Purcell, Couperin, Mendelssohn, Vierne, Benoit and Martin Shaw. After the program Dean Sarah Hudson White held a short business meeting.

CAROLYN CONLEY CANN

BLANNERHASSETT FESTIVAL

The Blennerhassett Chapter sponsored a junior choir festival, Feb. 19 at the First Methodist Church, Parkersburg, W. Va. The 280 children, representing nine choirs, sang to a capacity audience. Each choir sang a number of its own choosing and the massed choir sang Come, Let Us All This Day, Bach and For All the Saints, Vaughan Williams, under the direction of Mrs. Jacob Barrows, general chairman.

Mrs. Roger Buchert, dean, accompanied the Bach and Vaughan Williams on the organ with Mrs. Custer Ruley, Jr. at the piano. C. R. Yoho directed a brass ensemble which assisted with the two numbers.

Other composers represented on the program were Whittlesey, Purvis, McPeck, Charles, Rheinberger, Caldwell and Pleyel.

Members participating as directors or accompanists were Mrs. Carlyle Doon, Mrs. Marden Wilson, Mrs. Robert Showalter, Dr. Marie Boette, Mrs. Albert Gifford, Mrs. George Van Valey, Mrs. Wendell Seibert, Mrs. Roy Reel, Mrs. Hewee Phillips, Benton Hess, Mrs. Millard Hess, Phyllis Radabaugh, Charlotte Parsons, Fred Weeks and Graham Metzger.

MRS. ROBERT L. MACE

Danville

The Danville, Va. Chapter held its monthly meeting Feb. 20 at the First Baptist Church with John Shelton as host organist. The program was led by Mr. Shelton who discussed plans for the forthcoming junior choir festival April 23. Refreshments were served following the meeting.

VIRGINIA W. CARTER

Norfolk

The Norfolk, Va. Chapter held its annual minister-organist dinner Feb. 28 at the Park Place Methodist Church. The business session was presided over by Dean Grace Ferebee. The guest speaker was Edouard Nies-Berger who spoke on the life of Albert Schweitzer and of his association with him.

RUTH WELDON BRADSHAW

Roanoke

The Roanoke, Va. Chapter is sponsoring a recital series in the second half of its season featuring members. The first of the series, at the Green Memorial Methodist Church Jan. 26 featured Mr. and Mrs. L. Hadley Hunt in a Bach program including the Prelude and Fugue in E flat and the Six Schübler Chorales and three soprano arias. The second program was by Mr. and Mrs. Paul McKnight at the First Presbyterian Church Feb. 26; Jane Rasmussen and Jeryl Powell were heard at St. John's Episcopal Church March 12 and Mr. and Mrs. Norman K. Allen are to close the series at the Virginia Heights Baptist Church April 16. The Chapter's oratorio chorus will sing the Schubert Mass in G and some Vaughan Williams April 30.

L. HADLEY HUNT

North Louisiana

The North Louisiana Chapter met at the Seven Seas Restaurant Jan. 24 for its annual organist-minister luncheon. Robert Buckner spoke on Goals of the Guild; the Rev. Arthur Bliese talked about Ways of Working Together and Chaplain M. R. Todd discussed Ways the Guild Has Served the Veterans Hospital. Dean James P. Lamberson was chairman of the meeting.

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News of the American Guild of Organists—Continued

Lake Charles

The Lake Charles, La. Chapter sponsored a junior choir festival Feb. 11 and 12 at the Boulevard Baptist Church with Dr. William W. Lemonds directing and a registration of 165 children. George Kremer was general chairman of the project assisted by Juanelva Rose and Mrs. Marion Garrison. Luncheon was served Saturday noon under the supervision of Mrs. James Sutton. Accompanists were Mrs. Gilbert Turner, Mr. Kremer and Allison Salley. All area directors were invited to meet with Dr. Lemonds at a dinner meeting at the Chateau Charles. The junior choir festival service was held Sunday with Chaplain E. R. Haug leading prayers and Dr. Lemonds conducting. A full church of friends, parents and members of the 14 area churches represented was in attendance.

WILLIAM STORES

Meridian Branch

The Meridian, Miss. Branch Chapter met Jan. 7 and Feb. 15 at the First Presbyterian Church. Regent Robert Powell presided. Plans were formulated to entertain the North Mississippi Chapter in May. Ivan Baugh discussed Qualifications of a Church Organist and demonstrated hymn playing. Mr. Powell gave suggestions for registration of the Dubois Seven Last Words.

VALERIE BOSARGE

North Mississippi

The North Mississippi Chapter sponsored a one-day church music conference Feb. 14 at the First Methodist Church, Starkville. After the opening service a choral workshop was held with Foster Hotchkiss, Mrs. L. A. Johnson, Mrs. Evans Pryor and Mrs. Hollis Swink members of a panel. At the organ session Thomas H. McCage talked on literature and materials and Dr. Wayne T. Moore gave a record review. Warren Hutton played recital which included numbers by DuMège, Buxtehude, Bach, Schumann and Langlais. Mr. Hutton also held a master class for organists.

Daytona Beach

The Daytona Beach, Fla. Chapter sponsored a junior choir festival Feb. 20 at the First Baptist Church. The program was under the direction of R. O. Stone, host organist. Choirs from four churches participated in singing Song of Praise, Hosanna. Individual choirs sang numbers by Gruber, Wilson, Jacob, Thiman, Cain, Bright and Simeon. A short business meeting followed.

E. CLARK WEEKS

Greenwood

The Greenwood, S. C. Chapter met Feb. 27 in the Lander College auditorium. James O'Nan, director of the college choir, gave a model rehearsal of his chorus for members and discussed the problem of attaining vocal depth in a woman's chorus and demonstrated his methods of achieving this quality. The program included works by J. S. Bach, W. F. Bach, Mozart, Gounod and Davis. Lloyd Millington accompanied on the piano. Dean Roberta Major announced that the chapter would sponsor the Furman University Singers in a concert March 26 and that Dr. A. E. Adams will play a recital at a date to be announced. A social hour followed with Mary Hansard, Alva Garrett and Mr. O'Nan in charge.

LAURA JO S. TERRY

Charlotte

The Charlotte, N.C. Chapter held a meeting Feb. 24 at the Covenant Presbyterian Church. After a dinner and brief business meeting Marie-Claire Alain played a recital. Her program, like the one on the recital pages, featured the music of her brother Jehan in addition to works by Couperin, Bach and Franck. Following the program a reception was held in the church parlor for Miss Alain and members.

MARY ELIZABETH DUNLAP

Memphis

The Memphis, Tenn. Chapter held its dinner meeting Feb. 6 at the Central Christian Church with James Tugwell as host organist. Sub-dean David Ramsey conducted the business session in the absence of Dean Isabelle Henning. Secretary Billy Christian read a report on progress of the steering committee's plans for the regional convention to be held in June. Response to the choral clinic program of the November meeting was so enthusiastic that a repeat performance was given at this meeting. With members occupying the choir loft local choir-masters directed the group in numbers by Shaw, Dickinson and Bach-Sampson.

EUGENIA EASON

East Tennessee

The East Tennessee Chapter met Feb. 9 at the home of Joe Ritchie, Elizabethton. Dean Richard Tappa presided over the business session. A program on development of the organ style to the twentieth century was given by Dean Tappa. The program was illustrated with the following numbers: Ricercare, Palestrina; Canzona, Gabrieli; Toccata in E minor, Pachelbel; I Call to Thee Lord Jesus Christ and Prelude and Fugue in D minor, Bach; Seelenbrütigam, Karg-Elert; Celestial Banquet, Messiaen; Herzliebster Jesu, Walcha; Elevation, Benoit. Mrs. Ritchie served refreshments.

LUCYLE CAMPBELL

MORE NEWS FROM CHARLOTTE

Dr. Lloyd Pfautsch will conduct two sessions on choral techniques and repertory at the Southeastern regional convention, May 8-10 at Charlotte, N.C.

Madeleine Marshall will conduct a discussion of English diction and Donald Plott will direct the Oratorio Singers of Charlotte in a performance.

Tours of the principal organs in the area will include St. Mark's Lutheran Church where the student contest will be held.

The Development of an Organist and Church Music from the Pulpit, Choirloft and Pew are the topics for panel discussions. The Covenant Presbyterian Church handbell choirs will provide the prelude for the Guild service.

Gordon Wilson, Preston Rockholt, Lindsey Smith and Laurence Hedgpeh will participate in the Four States recital. A program for organ and instruments will be given by John Morrison with the Queens College faculty quartet.

The first recital on the two-manual tracker organ in Morrison chapel, Covenant Presbyterian Church will be played by William MacGowan.

The banquet will be followed by a recital by Marilyn Mason at the Sardis Presbyterian Church.

MARY ELIZABETH DUNLAP

Palm Beach

The Palm Beach Chapter sponsored a Lenten recital Feb. 20 at the First Presbyterian Church, West Palm Beach. The program: Elsie Hart Robertson—Toccata and Fugue in D minor, Bach; Prelude 5, Debussy. Ruth Shockley—Our Prayer, Elsie H. Robertson; Toccata, Suite Gothique, Böllmann. Mrs. Leigh Conover—My Redeemer and My Lord, Buck. Leigh Conover—Jesus Comforts the Women of Jerusalem, Dupré. Rosser Elkins—If with All Your Hearts, Mendelssohn; The Publican, van de Water. Mrs. Robert Morey—O Sacred Head and When on the Cross the Saviour Hung, Bach. Mrs. Rosser Elkins—Entreat Me Not to Leave Thee, Gounod; How Lovely Are Thy Dwellings, Liddle. After the recital refreshments were served.

LEIGH W. CONOVER

Central Florida

The Central Florida Chapter met at the Winter Park Presbyterian Church Feb. 14. Sub-dean Howard Fleming presided over a short business session. Dean Lester Geisler gave a program on the requirements, preparation and final participation in the examinations for the choir-master certificate. The Ernest Bedells were hosts for refreshments.

MIRIAM PENROD

Knoxville

Elizabeth Whittle was hostess to the Knoxville Chapter's Feb. 6 meeting in the Cumberland Presbyterian Church. After dinner and the introduction of guests, Dean Charles Hunnicutt asked the secretary to read the projected slate of officers. Recitals by William Brice Feb. 12 and Pierre Cochereau Feb. 14 were announced. Sub-dean Ed May introduced the All City high school choir under the direction of Gerald Ballard who sang: Magnificat, Pachelbel, a folk song, and two choruses from the Testament of Freedom, Randall Thompson.

The chapter met March 6 at the Second Methodist Church with Ruth Love as host organist. Following the dinner Dean Charles Hunnicutt asked the secretary to announce the officers for next year. Sub-dean Ed May introduced Maurice Petersen who discussed the specifications of various organs played by Bach. His talk was based on a book entitled *The Bach Organs* by William L. Sumner.

WILLIAM DORN

St. Petersburg

The Feb. 13 meeting of the St. Petersburg, Fla. Chapter was a luncheon and a panel discussion on the purpose of music in the worship service, the policy followed and the correlation needed.

Marie-Claire Alain was sponsored Feb. 17 at the Pasadena Community Church. The concert choir of Florida Presbyterian College sang between the sections of the recital.

With the college, the chapter sponsored a March 7 performance of Mendelssohn's *Elijah* by a community chorus directed by Guy Owen Baker, of the college staff.

MARY WHEATLEY

Miami

The Miami, Fla. Chapter met March 3 at the Ewing Gallery for a recital by members of the Guild Student Group of the University of Miami. The program: Lynn Tadlock—Little Prelude and Fugue 8, Bach; Prayer, Guilman; From Heaven on High, Pachelbel; Dialogue, Clérambault; Judith Minnerly—Sonata in D minor, Guilman; Nancy Martin—Jesu, Joy of Man's Desiring and Fanfare Fugue in C, Bach; Canzona, Gabrieli; Brother James's Air, Wright; Lenore Chandler—Sonata 1, Borowsky; Pastorale, Corelli; Rhapsody in A minor for organ and piano, Demarest, assisted by Vance Harper Jones, pianist.

The chapter sponsored Virgil Fox in recital Feb. 21 at St. Mary's Cathedral and in a master class Feb. 22 at Coral Gables First Methodist Church.

PATRICIA HILL

Sarasota

The Sarasota, Fla. Chapter was entertained Feb. 14 at the home of the secretary, Mrs. Vernon Stevens. Plans were completed for a recital by Willis Bodine, University of Florida, given Feb. 28 at the Episcopal Church of the Redeemer. It is listed on the recital page.

EMILY I. SIMPSON

OVERFLOW AUDIENCE AT SPOKANE CONCERT



GEORGE LAKEHAM SCOTT, Washington State University, Pullman, and Robert Kay, FAGO, are shown at the large residence organ at Dean Don Gorman's home following their participation in an unusual concert for the Spokane Chapter from which dozens had to be turned away. A quartet of musicians from the faculty of WSU also took part in the

program playing the Mozart quintet in E flat with Professor Scott.

The organ, built by Dean Gorman over a period of years, has a Klann console and an unenclosed Stinkens positif. Its 43 ranks and 2,617 pipes made it Spokane's largest organ until the recent completion of the Aeolian-Skinner in the Cathedral of St. John the Evangelist.

Delegates to Be Taken Up the River at Memphis Regional

Final plans for the convention of the Southern region at Memphis, Tenn. have been announced by William Gravesmill, convention chairman. Holding to a promise made by the Memphis delegation to the 1959 Southern regional convention to "show everyone a grand time" the Mississippi River excursion boat Memphis Queen has been chartered to take the entire convention up river for dinner and an evening of entertainment and rest midway in what promises to be a convention filled with work on new ideas and new music to be used in the services of the church.

Workshops on service playing, children's choir music, adult choral techniques and new music for the adult choir will be featured along with five organ recitals and a festival Guild service.

Billy Christian, co-chairman and host for the convention at Idelwild Presbyterian Church, also announces a gala display of both choral and organ music as well as organs, pianos, recording equipment and choir robes to fill a new million dollar youth activity building recently dedicated at the church.

Additional information for the June 27-30 convention can be received through convention headquarters, 1750 Union Ave., Memphis 4, Tenn.

WILLIAM GRAVESMILL

Tampa

The Tampa, Fla. Chapter met Feb. 6 at the Palma Ceia Presbyterian Church with C. David Mitchell as host organist. The program was a recital by Mr. Mitchell of music on the Hammond concert model. Numbers by Bach, Daquin, Brahms, Franck, Purvis and Mulet were included. Following the program a short business meeting was conducted by Dean Helen Wiltshire.

The chapter met Jan. 9 at the Palma Ceia Methodist Church with Jo Houston as host organist. The program was in the form of a demonstration choir rehearsal directed by Robert Scott, host director. Mr. Scott explained his views on vowel sounds, enunciation, consonant endings, etc. as he went along with the rehearsal. At the business meeting final plans were made for the Jan. 17 E. Power Biggs recital.

The chapter met March 6 at the Seminole Heights Methodist Church with Mrs. George Hayman as host organist who gave a talk on the history of music, leading to an insight in the manner in which hymn singing has improved through time. She demonstrated ways in which the organist can aid the congregational singing through intelligent use of tempo, phrasing and rapport. Helen M. Wiltshire discussed the history of the two hymns *Shepherd of Tender Youth* and *Guide Me O Thou Great Jehovah*. Following the program a short business meeting was held with Dean Wiltshire presiding.

WILMA W. SHOKES

Savannah

The Savannah, Ga. Chapter held its Jan. 16 meeting at the Immanuel Baptist Church. Mahon Bishop, host minister of music, sang the Bach cantata, *Ich habe genug* and a group of modern sacred numbers with Dwight Bruce at the organ. Mr. Bruce also played a group of solos.

A concert of Jewish music was given Feb. 13 at Tempel Mickve Israel in recognition of Jewish music month. Miriam Varnedoe, temple organist, played several numbers and accompanied the quartet on a program of Jewish sacred music. Theodor Henkle was heard in a violin solo.

ELIZABETH BUCKSHAW

Asheville

The Asheville Chapter sponsored a program of the music of Bach Feb. 26 at All Souls Parish in Biltmore. All Souls choir was joined by May Jo Ford, violin and Clair F. Hardenstine, organ. The event was arranged as an evensong service. The offertory anthem was *Jesu, Joy of Man's Desiring*. Also heard was the Sonata in E major for violin and cembalo, *Sheep May Safely Graze*, chorale preludes on *Sleepers, Wake, My Soul Doth Magnify* and *Our Father Who Art in Heaven* and *Air, Overture in D*.

Muscle Shoals

The Muscle Shoals Chapter sponsored an hour of music March 5 at the First Methodist Church, Tusculum, Ala. The following was played: Linda Montgomery—Prelude and Fugue in C major, Bach; Helen Cranwell—Fugue in G minor, Bach, and Bible Poems, Weinberger; Coy Fairer—Sonata 1, Borowski; Celeste Stanley—Sonata 3, Hindemith and In Thee Is Gladness, Bach. Dody Young and Annette Trent, vocalists, assisted.

Man Who Pioneered Organ Music in Japan at It Again in Turkey

Robert W. Tosh, who in the issue of February 1952 wrote an amusing and startling letter about his problems in inaugurating a series of organ recitals in a missionary chapel in Japan, has been repeating the process in Albert Long Hall of Robert College, Istanbul, Turkey. A recent letter from him was accompanied by programs of a series of Bach recitals given in October, November and December, a historical survey recital Dec. 27 and a projected Romantic series for Spring. Commentaries on the recitals are being given by Paul Nilson. Clair Dunlop was assisting organist.

We append Mr. Tosh's letter:

"In 1952 you published a letter of mine from Japan as an article entitled something like Organ Recitals Go On Despite Earthquake and Typhoon. Well, we have nothing quite that dramatic here. The best we can do is to ask you to picture the electronics repairman on stage by the console, with voltmeter and variac transformer, trying to keep the input voltage to the rectifier high enough so that its output voltage will enable the organ magnets to work properly—while the circuit breaker on the motor has been set to accept enough current to keep the motor running on low voltage, so that you can smell the burning insulation via the air coming up through the organ pipes—and all because of a broken electric cable deep on the bottom of the Bosphorus.

"Our instrument is a British electro-pneumatic of 1913 vintage, on 5½ inch wind and with swell and choir box fronts removed. The specifications:

GREAT
Double Diapason, 16 ft.
Open Diapason, 8 ft.
Claribel Flute, 8 ft.
Prestant, 4 ft.
Hohlflöte, 4 ft.
Twelfth, 2½ ft.
Fifteenth, 2 ft.
Trumpet, 8 ft.

SWELL
Lieblich, Gedackt, 16 ft.
Rohrflöte, 8 ft.
Salicional, 8 ft.
Principal, 4 ft.
Quint, 2½ ft.
Mixture, 3 ranks
Vox Humana, 8 ft.
Oboe, 8 ft.
Cornopean, 8 ft.

CHOIR
Hohlflöte, 8 ft.
Dulciana, 8 ft.
Piccolo, 2 ft.
Clarinet, 4 ft.
Mixture, 2½ ft.

PEDAL
Open Wood, 16 ft.
Open Metal, 16 ft.
Bourdon, 16 ft.
Open Wood, 8 ft.
Bourdon, 8 ft.

"The Bach series in the fall has stimulated considerable interest in the community, and we are looking forward to the spring series. Mr. Nilson is head of the English and American Bible Societies in Turkey. Miss Dunlap is a teacher of English at the American Academy of Girls in Uskudar, across the Bosphorus in Asia. I teach music here at Robert College and have just come this fall. The organ is in bad shape. It is necessary for me to be after it all the time, adjusting magnet-armature gaps, patching leather, replacing armatures, magnets, pneumatics, etc. It is a close race. At present I happen to be in the lead. But the organ is making a dogged effort to forge ahead. Then there will be a rebuilding job. If the race is still running in my favor come next fall, we plan to have a Renaissance and Baroque series."

EAU CLAIRE SCHLICKE OPENED BY FLEISCHER

FREE-STANDING PLACEMENT

Wisconsin Balcony Installation
Permits Mild Voicing, Low
Pressure — Jerry Evenrude Is
Organist of Grace Lutheran

The new three-manual Schlicker organ in the Grace Lutheran Church, Eau Claire, Wis. has been in service since its dedication Oct. 9. Heinrich Fleischer played the official opening recital Nov. 20.

The free-standing instrument in a balcony installation almost surrounds the console. Voicing is mild and wind pressure low, conditions permitted by the fortunate placing.

Jerry A. Evenrude is the organist of Grace Church. The stoplist is as follows:

GREAT
Quintadena, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Quintadena, 8 ft., 12 pipes
Octave, 4 ft., 61 pipes
Spitzflöte, 4 ft., 61 pipes
Octave, 2 ft., 61 pipes
Quint, 1½ ft., 61 pipes
Mixture, 6 ranks, 354 pipes
Trumpet, 8 ft., 61 pipes

SWELL
Rohrflöte, 8 ft., 61 pipes
Salicional, 8 ft., 61 pipes
Celeste, 8 ft., 49 pipes
Dolce, 8 ft., 61 pipes
Principal, 4 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Waldflöte, 2 ft., 61 pipes
Mixture, 5 ranks, 293 pipes
Fagott, 16 ft., 61 pipes
Schalmel, 8 ft., 61 pipes
Clarion, 4 ft., 61 pipes
Tremolo

POSITIV
Gedeckt, 8 ft., 61 pipes
Principal, 4 ft., 61 pipes
Rohrflöte, 4 ft., 61 pipes
Nazard, 2½ ft., 61 pipes

CROZIER MAKING SEASON'S FIRST BIG RECITAL TOUR

Catharine Crozier will open her Spring tour April 9 at St. Mark's Episcopal Church, Shreveport, La. She appears for the Columbus, Ohio AGO Chapter April 11 at the First Community Church and April 14 at Wooster, Ohio College.

Her Pacific coast dates include a recital and master class for the Orange Coast Chapter April 18 at the First Presbyterian Church, Anaheim, Cal., in San Jose April 20 sponsored jointly by the chapter and St. Mark's Church, and a recital and master class for the Portland, Ore. Chapter April 22 and 24.

Miss Crozier will play April 27 at the University of Michigan, Ann Arbor, and April 30 at Grace Methodist Church, Baltimore. She will appear for the AGO chapter in Clearwater, Fla. May 6 at the Trinity Presbyterian Church.

Principal, 2 ft., 61 pipes
Nachthorn, 2 ft., 61 pipes
Tierce, 1½ ft., 49 pipes
Sifföte, 1 ft., 61 pipes
Scharf, 5 ranks, 286 pipes
Krummhorn, 8 ft., 61 pipes
Tremolo

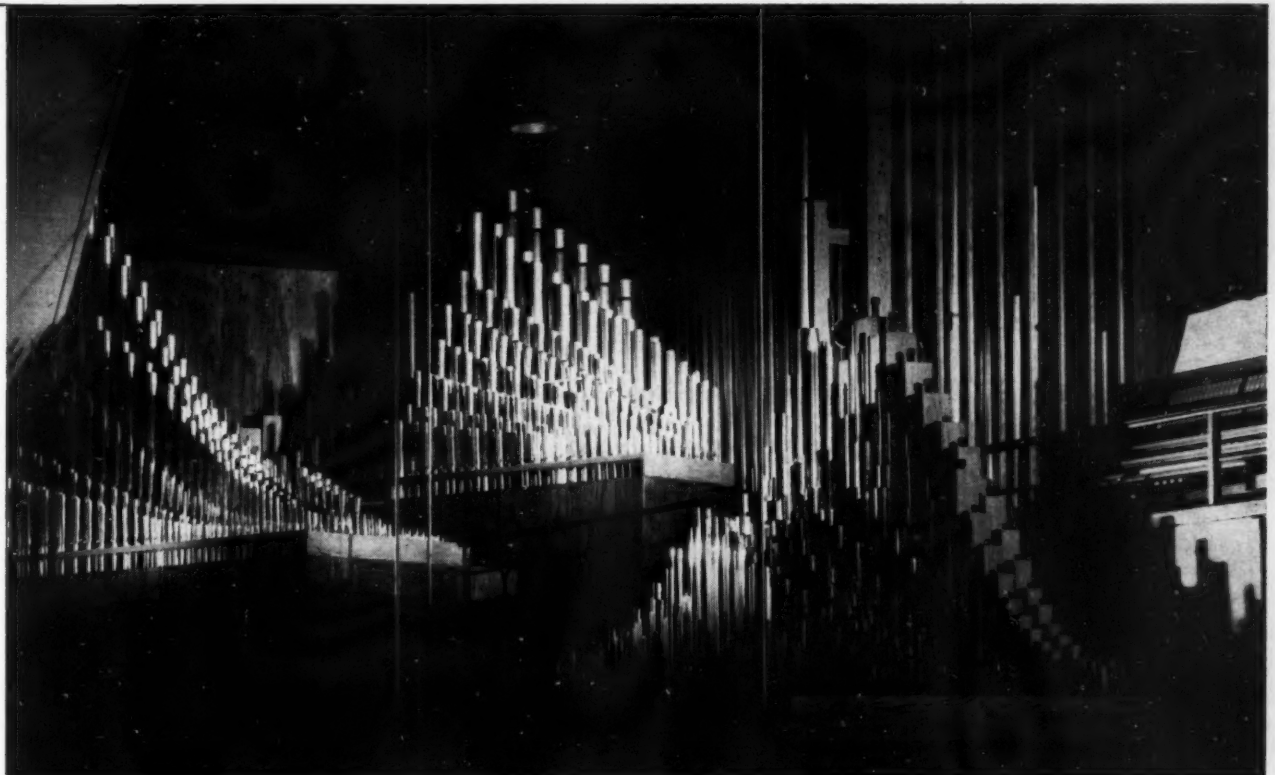
PEDAL
Principal, 16 ft., 12 pipes
Bourdon, 16 ft., 32 pipes
Quintadena, 16 ft.
Principal, 8 ft., 32 pipes
Gemshorn, 8 ft.
Quintadena, 8 ft.
Choralbass, 4 ft., 32 pipes
Quintadena, 4 ft.
Rauschquint, 2 ranks, 64 pipes
Mixture, 3 ranks, 96 pipes
Posaune, 16 ft., 32 pipes
Fagott, 16 ft.
Trumpet, 8 ft., 12 pipes
Schalmel, 4 ft., 32 pipes

CARL BERTRAM SWANSON is being featured on a series of Sunday evening recitals on the organ of the Capital Drive Lutheran Church over Milwaukee FM station WFMR.

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Jerry A. Evenrud, organist



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All correspondence should be directed to the secretary

Brantford

The Jan. 9 meeting of the Brantford Centre was held in Memorial hall of the Colborne Street United Church, convened by M. Perry. Members saw the film, *Man of Music*, on the life and work of Dr. Healey Willan. Mrs. J. Rowcliffe served refreshments.

NORMAN BALDWIN

POWER PLANT TO OPERATE ST. CATHARINES MEET



A GROUP of the dynamos which will supply Niagara Falls area power to run the annual RCCO national convention (held Aug. 29-31 at St. Catharines, Ont.) are shown following a planning session.

On the front row, left to right, are: Eric Dowling, program chairman; George Hannahson, general chairman; Mrs. L. G. Berry, registration chairman, and Lewis Jones, publicity chairman. Not far behind are: Peter Snyder, finance chairman; Ron Deane, transportation chairman, and Gordon Kay, secretary. Write

Mr. Kay at 24 Chelsea St., St. Catharines, for convention information.

The accessibility of St. Catharines to organists in the great "heartlands" of both Canada and the United States; the closeness to the scenic wonders of Niagara and the engineering wonders of its hydro-electric installations and of the "lift-locks" of the Welland Canal; a well-planned, balanced program, and a most convenient vacation time offer unusual reasons for expecting a large attendance.

Vancouver

The Feb. 25 meeting of the Vancouver Centre was held in the Central Presbyterian Church. It took the form of a group recital to examine some of the major passacaglias written for organ. Before the recital Leonard Wilson spoke of the similarities and differences between ground basses, chaconnes and passacaglia, with explanatory words about the works to be heard. The program: Buxtehude's *Ciaccona* in E minor played by Leslie Crouch; Bach *Passacaglia* in C minor, Eleanor Bush; Rheinberger's *Introduction and Passacaglia* in E minor, Donald King; Reger's *Introduction and Passacaglia* in D minor, Hugh McLean; Willan's *Passacaglia and Fugue 2* in E minor, David Rogers. Following the recital, the group gathered in the Sunday School room to see the Healey Willan film, *Man of Music*. Mrs. Lloyd Anderson was in charge of refreshments.

ELEANOR BUSH

Victoria

The Feb. 4 meeting of the Victoria Centre in St. Luke's Anglican Church was a recital by the choir and Eric Edwards. Mr. Edwards played numbers by Bach, Purcell, Brahms, Sibelius, Stebbins, Gretchaninoff, Rowley and Rheinberger. The choir sang the Spohr cantata, *God Thou Art Great*. Refreshments were served in the newly-completed church hall.

The Jan. 14 meeting was held in St. John's Church hall. The planned demonstration of the organ had to be cancelled because of the fire which destroyed the church in December. Members participated in a business meeting.

DAVID PALMER

Oshawa

An enjoyable evening of films engrossed members of the Oshawa Centre Feb. 28 at the home of Mrs. F. Fox. The evening opened with a film entitled *Correlleu*, about the Quebec home of the French-Canadian painter, Leduc. The beauty of the surrounding scenery was reflected in the paintings shown in the color film. Produced by the National Film Board it has a trio by Beethoven as background music; an NFB film on the life and works of Beethoven followed. As a light touch at the end of the evening, a Charlie Chaplin film was shown. Refreshments were served by Mrs. Fox.

MARGARET DRYNAN

Kitchener

Members of the Hamilton Centre were guests of the Kitchener Centre Feb. 13 for an organ recital by George Fox, ARCO, assisted by the Grace Church singers in St. Mary's R.C. Church. Mr. Fox played works by Bach, Stanley, Karg-Elert and Purcell; the choir sang numbers by Titcomb and Mr. Fox. The recitalist closed his program with an improvisation on two themes submitted by Dr. Glenn Kruspe and Gwilym Bevan. A reception was held at St. Andrew's Presbyterian Church for visitors from Hamilton and Brantford.

ROBERT S. MARIE

Toronto

St. Andrew's Presbyterian Church was the scene of the Feb. 28 meeting of the Toronto Centre. The professional choir of the church, directed and accompanied by Douglas Elliott, sang Brahms Requiem. At the intermission the Rev. Paul Stirling spoke on behalf of the College and an offering for the Building Fund was received. Chairman Ronald Woolard voiced appreciation to all who had a part in making the evening possible. A social hour in the church parlour concluded the meeting.

JOHN DEDWICK

London

The London Centre met Feb. 26 at the Church of St. John the Evangelist. Martin Boudry presided over the meeting in the absence of Chairman T. C. Chattoe. Under lengthy discussion was the massed choir concert April 17 at the Metropolitan United Church and the Lady Susi Jeans' recital May 23. Special feature of the program was a talk by Ivor S. Brake, host organist, on the 20th century crisis in religion. Mr. Brake, who spoke in his usual good style, was thanked by Lansing MacDowell.

MARGARET NEEDHAM

Montreal

The March 25 meeting of the Montreal Centre in the Westmount Park Emmanuel and Calvary United Church, Westmount, heard the choir of the church sing under the direction of Wayne Riddell and works for organ also. Choir numbers included works by Gibbons, Farrant, Byrd, Schütz, Purcell, Bach, Haydn, Wesley, Shaw, Anderson, Jacobs and Willan. Organ composers represented were: Tallis, Bach, Parry and Willan. Chairman Monty Mathews thanked the choir and director for their fine singing and for their courage in turning out in the worst storm of freezing rain to hit Montreal in years. A short business session followed the recital.

DAVID T. BROWN

Sarnia

The Sarnia Centre met Feb. 13 at the Parker Street United Church. The host organist, Mrs. R. B. Parker, held a demonstration rehearsal with the junior choir to show various aspects of youth choir work. Following this was a short business meeting and refreshments.

MARVELYN SCHWERNAN

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Saskatoon

The Saskatoon Centre sponsored a recital Oct. 21 at St. John's Cathedral played by Suzanne Gibson. Her program was: Concerto in F major, Handel; Flute Tune, Arne; *Basse et Dessus de Trompette*, Clérambault; *Salvation in Christ*, Blessed Jesu, at Thy Word and *Prelude and Fugue* in A minor, Bach; *Adagio*, Flocco; *Agincourt Hymn*, Dunstable; *Primitive Organ*, Yon; *Toccata*, Symphony 5, Widor; *Capriccio* on the Notes of a Cuckoo and *Greensleeves*, Purvis; *Cortège et Litanie*, Dupré.

Members were guests Feb. 13 of Dr. and Mrs. Arthur Perlin at the Jewish Community Centre. Dr. Perlin, cantor there, gave a talk on the music of the synagogue and its history with reference to the music of the temple. He illustrated by singing extracts from the service. It was decided to send a representative to the new Saskatoon Music Council, set up to correlate musical activities in the city and at the University of Saskatchewan. T. R. Whittet was elected the Centre's representative. A social hour followed with refreshments served by Mrs. Perlin.

MARGARET BELLHOUSE

Pembroke

The Feb. 24 meeting of the Pembroke Centre was held at the home of Chairman Fred P. Chaffey. The highlight of the evening was a paper by Horst Thuman, St. Columbkilles' Cathedral, on German choral training, previously given at the Ottawa Centre. It covered the history of the institution of the first church choirs, explained the principles and results of German training and how such principles are equally applicable to our choirs. The evening ended with members having a field day at Mr. Chaffey's Baldwin.

FRED C. CHADWICK

Stratford

Members of the Stratford Centre were guests Feb. 21 of the pastor, organist and choir of the Zion Lutheran Church. The Rev. Walter Ohrt explained the ritual of the church which the choir illustrated and then traced the origins of hymns in the new Lutheran hymnal. The choir demonstrated the teaching of new hymns to the congregation.

The center entertained the Stratford ministerial association Jan. 29 at St. John's United Church. The topic, *The Place of Music in a Service of Worship*, engaged Gordon Scott, Mr. Ohrt, the Rev. Donald B. Machay, the Rev. W. J. March and the Rev. W. H. H. Stewart. Earl Clark presided in the absence of Chairman E. C. Harley. Refreshments were served.

EARL CLARK

Edmonton

The Edmonton Centre sponsored a student recital Feb. 28 with Arthur Crighton as convener. The recitalists played the following in MacDougall United Church: Marilyn Bowman: *Preludes and Fugues* in C major and F major, Bach; Tom Wilson: *Movement 1*, Sonata in E flat minor, Rheinberger; Catherine McCurdy: *Prelude and Fugue* in E minor, Coultis; John Lewis: *Fugue* on a Theme by Corelli, Bach; Alexander Esler, Calgary: *Prelude and Fugue* in G major, Bach, *I Am Black but Comely* and *Ave Maris Stella 4*, Amen, Dupré. Harry Farmer, director of music at CFRN-TV was guest artist playing arrangements and transcriptions mostly in a light vein.



St. Bernard's R. C. Church,
Mount Lebanon, Pa.

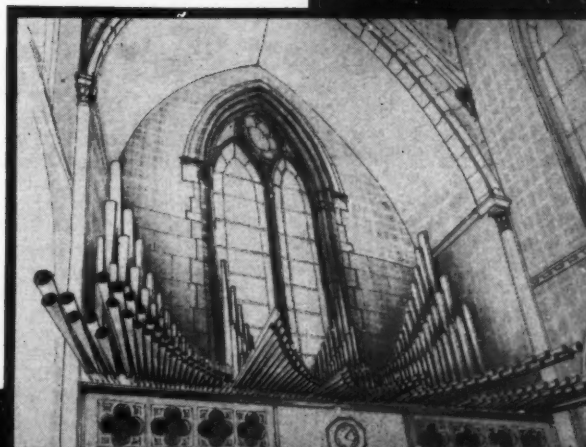
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A Monthly News-Magazine Devoted to
the Organ and to Organists and
Church Music
Official Journal of the American Guild of
Organists and of the Royal Canadian
College of Organists

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Editorial and Business Office, Suite 817,
343 South Dearborn Street, Chicago 4,
Ill. Telephone: HArrison 7-3149

Subscription price, \$2.50 a year, in ad-
vance. Single copies, 25 cents. Back
numbers more than two years old, 50
cents. Foreign subscriptions must be
paid in United States funds or the
equivalent thereof.

Advertising rates on application.

Routine items for publication must be re-
ceived not later than the 10th of the
month to assure insertion in the issue
for the next month. For recital pro-
grams and advertising copy, the closing
date is the 5th. Materials for review
should reach the office by the 1st.

CHICAGO, APRIL 1, 1961

Foreign Invasion

This year 1961 seems destined to be the year of an unprecedented foreign invasion in the field of organ recitals. Marie-Claire Alain has just completed a successful first tour of America. Fernando Germani, here only last Fall is back again for April and May and is being starred in a Bach festival in San Francisco. Pierre Cochereau is confirming again the fine impression Americans got of him as long ago as 1956. Lady Susi Jeans is making a wide tour these Spring months. Francis Jackson of York Minster will be a most welcome visitor in the same months.

Jean Langlais, after his workshop session at Boys Town will headline the RCCO convention at St. Catharines and then return to us again after the New Year. Flor Peeters, who made a quick trip to open the organ at St. Olaf College, will be back for a workshop there in the summer.

We hear, as yet unofficially, that André Marchal, always a distinguished and welcome visitor, will be with us again in the Fall. The distinguished young Netherlands organist, Piet Kee, will make his first American tour in the Autumn.

And so it goes, an ever lengthening, ever more distinguished list. How fortunate we are to have the opportunity to enjoy and learn from the best from all the countries of Western Europe. The glamour of these visitors does much for us all; often it attracts people to a first recital who might never attend but for that glitter of a famous foreign name.

But let's not sell ourselves short. The best of our players can and do hold their own at the side of the best of any other country. Ours are likely to be less specialized, less bound by tradition, and often more exciting than most of the Europeans. Many more of them should be known and heard and admired on the other side. Some of them go on pilgrim-

ages to famous organs, playing a recital or two along the way, but not many ever play extensive tours to compare with European celebrities here. Probably there are many explanations for this—or are they excuses? There must be a way to counter-attack, to make the organ lend-lease work both ways.

We have been studying the programs of some of next summer's European organ festivals. We have yet to see one American listed on any of them. Frankly, we think it is about time we did see not one but several.

Bureau of Lost Persons

Among the most frequent letters we receive, not just from veteran readers but from new ones as well, are those requesting the whereabouts of persons with whom contact has been lost—a former teacher, an organist from a childhood church. Sometimes our Looking Back into the Past column sparks a letter and often, but not always, we can supply a bit of information from our sturdy file of back issues.

We like to think of readers of THE DIAPASON as having closer ties than readers of most magazines. Because we feel this, it seems natural to us that readers should turn DIAPASON-ward on such personal matters. Sometimes we have no further facts than that the lost person was a subscriber from, say 1925 to 1937, on the latter date, at least, from an address we can supply. Even that little has in several cases bridged a memory gap.

A few of this group of letters have a serious and even scholarly motivation: recently a young researcher requested information on a list of American organ composers. Two-thirds were or had been on our subscriber list and we could give a little definite, if not profuse, information he had not been able to get even from publishers of these composers' works.

But most of the letters are just warm and friendly and full of human curiosity. There hardly ever has been a song title, we think, with a more general appeal than "I Wonder What Became of Sally."

Sponsor Trouble

Television shows which fail to get high enough ratings are reported by the columnists as being "in sponsor trouble." Bluntly, they are not getting enough listeners to justify their cost, no matter how much talent and originality is evident in them. That's the way things are with us Americans: "Things have got to pay their own way," we say.

Let's have a look at organ recitals. How often do they pay their own way? Though our professional recitalists receive fees sometimes only a fraction of those paid comparable pianists or singers or violinists, many AGO chapters and other recital sponsors end up in the red and have to make up deficits out of their treasuries or even their own pockets.

Of course we know the organ is something specialized, yet recordings of organ music are sold widely and more and more of the vast organ literature is being transferred to disks or tape, so certainly people like organ music enough to pay for it. Perhaps the church is not often the perfect home for a virtuoso recital but programs in public auditoriums often do no better at the cashier's window.

There is some suspicion that in the case of "sponsor trouble" on TV, the trouble is the sponsor who has misjudged the audience or the time segment, or who did not publicize the program in the correct media.

We wonder for how many of these same failings sponsors of organ recitals can also be weighed and found wanting. We suspect that lack of management know-how is responsible in most cases (how can a group of organists be expected to acquire

these skills overnight?) and dare to suggest that the concert managers, professional and amateur, who make concert series in most localities at least solvent, might somehow be enlisted into organ recital promotion ranks.

We were greatly encouraged to see a big step in this direction in the story we printed recently about the sponsorship of a paid organ series by the Boston Symphony society. We would like to see this step copied widely.

Spring Fever

For us, spring fever starts as soon as the weather begins to careen drunkenly from 62° one day to 28° the next. We suppose our innards are so busy making those thermostatic adjustments that there is no energy left to provide mental or physical pep for our work.

Choirs have spring fever too, though they somehow gallantly fight their way through late Lent and Easter and then collapse into sorry heaps afterward. (Yours doesn't?)

It always seemed to us that organs behaved like that too—at least the ones we played. The little old Hook and Hastings tracker on which we grew up (would "cut our teeth" say it better?) used to sound pretty good despite its chronic lack of professional servicing. It would come along fine through our mild winters and on Easter it would always seem to outdo itself. Then, sometime the following week, it would practically fall apart like the one horse shay. Only the hardest work by the town tinker could get it back to playing at all.

Human beings, individually and collectively, inanimate objects, and even such odd critters as pipe organs have a way (don't they?) of rising to the occasion and giving their very best when their best really counts, even if it means collapsing completely after the great day passes. Maybe that is why we can keep on being optimists.

Letters to the Editor

Anyone for Memories?

Little Falls, N.Y., Feb. 19, 1961—

Dear Sir:

May I share a nostalgic moment with you? Sixty years ago there was no DIAPASON. If there had been I should have been eligible as a subscriber, even perhaps as a reporter.

Now, with more time to enjoy it, I find the Fifty Years Ago column very interesting because I was fortunate enough to know, personally, so many of the fine men who have often been mentioned in it. In fact the names on my A.A.G.O. certificate include as the examination committee Harry Rowe Shelley, Gerrit Smith and R. Huntington Woodman, chairman, and Walter Henry Hall, warden and G. Waring Stebbins, registrar, (Oct. 1900).

My greatest gratification from reading the magazine now, comes from the fact that women are now recognized as organists. In 1901 a woman who aspired to be a professional organist was considered by her peers, and all others, to be an upstart, and beneath consideration.

Meantime I have heard most of the important recitalists, (both men and women) including Claire Coci, Catharine Crozier, and others and my latest and perhaps greatest thrill was hearing Marilyn Mason in recital in the neighboring city of Utica, N. Y. when she played a program that I have never heard excelled.

Sincerely,

REBA BROUGHTON MALTBY.

BUILD 4-MANUAL REUTER
FOR WORCESTER CHURCH

A large new organ of four manuals and 77 stops will be built by the Reuter Organ Company for The First Baptist Church of Worcester, Massachusetts, one of the largest and most influential parishes of the denomination in New England. The new instrument, whose specification was prepared by Franklin Mitchell, tonal director for Reuter and Barclay Wood, organist and choirmaster of the church, will be comprised of six divisions: great, swell, zartwerk, positiv, fanfare and pedal.

Looking Back Into the Past

Fifty years ago the following news was recorded in the issue of April 1, 1911—

The stoplist for the organ in the Portland, Maine, City Hall was published. An editorial praised the installation of organs in high school auditoriums.

Report of an organ contract just signed announced that "the instrument will be installed the latter part of May"

The First Methodist Church, Waterloo, Iowa, burned on the day of its dedication, destroying its new organ. Chicago organist Allen Bogen, arriving for the dedicatory recitals played instead at the First Congregational Church.

Harrison M. Wild, Chicago organist and conductor, was honored on his fiftieth birthday by the Apollo Musical Club.

Edwin H. Lemare designed the organ for the Auckland, New Zealand town hall; Norman and Beard were the builders.

The Ernest M. Skinner company announced contracts for: the Grand Avenue Temple, Kansas City, Mo.; Asylum Hill Congregational, Hartford; Williams College; St. Peter and Paul's Cathedral, Washington, D.C., and the Church of the Holy Communion, New York City.

Twenty-five years ago these occurrences made news for the April 1, 1936 issue—

Norman Landis was honored after 40 years at the Flemington, N.J., Presbyterian Church.

Rossetter G. Cole celebrated his 70th birthday.

The organ in New York's Little Church Around the Corner was rebuilt by Möller. Joseph Bonnet was scheduled to teach a master class at Boston University.

William Churchill Hammond retired from Mount Holyoke College after serving since 1899.

Ten years ago the following events were published in the issue of April 1, 1951—

Dr. F. Melius Christiansen was honored with a Minnesota-wide observance of his 80th birthday.

Joseph C. Beebe died in the midst of his Easter morning service at the South Congregational Church, New Britain, Conn.

Stoplists were published for: an Aeolian-Skinner at the Church of the Redeemer, New Haven, Conn.; a Kilgen for St. Lawrence Catholic Church, Cincinnati; a Holtkamp at the College of Wooster, Ohio; a Schantz for the First Baptist, Gatlinburg, Tenn.; a Möller at Highlands Methodist, Birmingham, Ala.; an Austin for the First Presbyterian, Bridgeport, Conn.; a Reuter for the Methodist Church, Latrobe, Pa.

Some Oratorio, Cantata
Performances Sent In
by Readers

A number of performances of cantatas and oratorios has reached us this month and rather than save them all for a later resume we list some of them for this Easter issue. Here they are:

Brahms Requiem, First Congregational Church, Pasadena, Cal. Orpha Ochse director, Kathleen Dow guest organist; St. Andrew's Presbyterian Church, Toronto, Douglas Elliott.

Mozart Requiem, choir from Windsor, Ont. churches, Wayne E. Belton director, Allanson G. Y. Brown organist. Saint-Saëns' The Deluge, Seventh Presbyterian Church, Cincinnati, Wayne Fisher.

Bach cantata 65, The Sages of Sheba, Grace Chapel Parish, Jacksonville, Fla., Amelia Smith, choirmaster, organist; Hear My Prayer, Mendelssohn, and Jesu, meine Freude, Buxtehude, First Methodist Church, Marysville, Ohio, Marvin Peterson minister of music, Woodford W. Zimmermann guest conductor.

Stainer's Daughter of Jairus, Old Stone Church, Cleveland, W. William Wagner.

The Invisible Fire, Effinger, Grace Covenant Presbyterian Church, Richmond, Va., William H. Schutt.

Mozart Mass in C minor, MIT glee club and symphony and Douglass College chapel choir, Kresge Auditorium, Cambridge, Klaus Liepmann conducting.

Poulenc Stabat Mater and Durufle Requiem; Bach St. John Passion, Church of the Resurrection, New York City, David Hewlett.

BIRMINGHAM CHURCH TO HAVE NEW REUTER DAWSON MEMORIAL BAPTIST

**Three-Manual Instrument Will Be
Installed at Alabama Edifice
in Spring—Lester Barker
Is Minister of Music**

The Reuter Organ Company of Lawrence, Kans. will install a three-manual, 37-rank organ in the Dawson Memorial Baptist Church, Birmingham, Ala. in the spring. The instrument will be located in the chancel with the great and a portion of the pedal located in an unenclosed position in front of the rear chancel wall. The expressive swell and positiv divisions and the pedal will be located in chambers on either side of the chancel area. These two sections of the organ will be individually expressive.

The instrument was designed by Franklin Mitchell, tonal director of the Reuter company in consultation with Floyd Norwood, district representative of Reuter, Lester Barker, minister of music for the church and H. E. Tibbs, organist of Howard College.

The stoplist of the instrument is as follows:

GREAT

Principal, 8 ft., 61 pipes
Hohlflöte, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Spillflöte, 4 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Quint, 1½ ft., 61 pipes
Mixture, 4 ranks, 244 pipes
Chimes, prepared

SWELL

Rohrbordun, 16 ft., 12 pipes
Geigen Principal, 8 ft., 61 pipes
Rohrflöte, 8 ft., 61 pipes
Viole de Gambe, 8 ft., 61 pipes
Viole Celeste, 8 ft., 49 pipes
Principal, 4 ft., 61 pipes
Flute Harmonic, 4 ft., 61 pipes
Spitzflöte, 2 ft., 61 pipes
Scharff, 3 ranks, 183 pipes
Trumpet, 8 ft., 61 pipes
Hautbois, 4 ft., 61 pipes
Tremolo

POSITIV

Gedeckt, 8 ft., 61 pipes
Dulciana, 8 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Nasard, 2½ ft., 61 pipes
Principal, 2 ft., 61 pipes
Tierce, 1½ ft., 61 pipes
Sifföte, 1 ft., 61 pipes
Basset, 8 ft., 61 pipes
Tremolo

PEDAL

Principal, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Rohrbordun, 16 ft., 32 notes
Bourdon, 10½ ft., 32 notes
Principal, 8 ft., 32 pipes
Bourdon, 8 ft., 12 pipes
Rohrflöte, 8 ft., 32 notes
Twelfth, 5½ ft., 32 notes
Choral Bass, 4 ft., 12 pipes
Bourdon, 4 ft., 12 pipes
Mixture, 3 ranks, 96 pipes
Trumpet, 16 ft., 32 pipes
Trumpet, 8 ft., 12 pipes
Clarion, 4 ft., 12 pipes

FLEISCHER GUEST AT 29TH BACH FESTIVAL AT BERE A

The Christmas Oratorio will be the large choral work of the 29th Bach festival May 26 and 27 at the Baldwin-Wallace conservatory of music, Berea, Ohio. Other major works will include: Suite 3 in D major; Violin Concerto in E; Cantata 205; Vivaldi Concerto for Organ 2 in A minor; Sonata in C for Two Violins, and Partita 1 in B flat.

Heinrich Fleischer will be guest organist for festival and vocal soloists will be: Adele Addison, Lillian Chookasian, Jon Humphrey and Kenneth Smith. George Poinar will be conductor and the Baldwin-Wallace Bach chorus and festival orchestra will participate throughout the program.

DORA POTEET BARCLAY, chairman of the organ department of Southern Methodist University, Dallas, Tex. and teacher of such well-known recitalists as William Teague and Donald McDonald, is reported resting comfortably in her Fort Worth home. She recently made a chartered air trip to the Mayo clinic, Rochester, Minn. for diagnosis of a rare neurological ailment which has interrupted her career, according to word from her organist husband, William.

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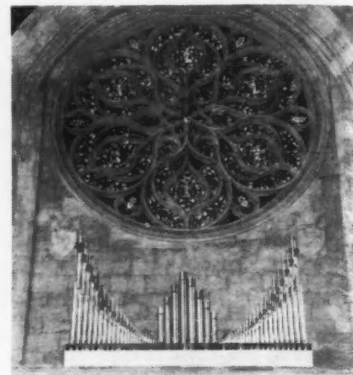
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TWO VIEWS OF NEW SPOKANE CATHEDRAL ORGAN

**SPOKANE CATHEDRAL
OPENS LARGE ORGAN****AEOLIANSKINNER 3-MANUAL**

Myron McTavish Provides Musical Dedication Service and Recital—Wide Community Interest, Newspaper Coverage

The opening of the new Aeolian-Skinner organ in the Cathedral of St. John the Evangelist, Spokane, Wash., was something of a community occasion observed by the local newspapers with unprecedented picture spreads and reviews in the news columns afterward. Though the instrument was completed Eastertide 1960, it was not formally opened until the series of events the very end of that year. These included the dedication service Dec. 27, the Feast of St. John the Evangelist and the Patronal festival of the Cathedral. This service was built about the organ itself with music illustrating its many emotional and spiritual facets.

Myron McTavish, organist and choir-master, followed the service with the following recital:

Voluntary in D, Croft; Air for Flute, Arne; Trumpet Voluntary, Trumpet Tune and Bell Symphony, Purcell; Introduction and March, Occasional Oratorio, Handel; Awake, Awake, Rejoice Christians and Fantasie and Fugue in G minor, Bach, Romanza in C, Eine Kleine Nachtmusik, Mozart; Pièce Héroïque, Franck; Toccata in D, Van Hulse.

The disposition of the new instrument is as follows:

HAUPTWERK

Spitzprinzipal, 16 ft., 12 pipes
Prinzipal, 8 ft., 61 pipes
Holzgedacht, 8 ft., 61 pipes
Spitzprinzipal, 8 ft., 61 pipes
Oktave, 4 ft., 61 pipes
Rohrflöte, 4 ft., 61 pipes
Quint, 2½ ft., 61 pipes
Super Oktave, 2 ft., 61 pipes
Mixture, 4 - 6 ranks, 305 pipes
Scharf, 3 - 5 ranks, 244 pipes
Trompette-en-Chamade, 8 ft.
Clairon-en-Chamade, 4 ft.

RECIT

Quintade, 16 ft., 68 pipes
Flute a Cheminée, 8 ft., 68 pipes
Viole Pomposée, 8 ft., 68 pipes
Viole Celeste, 8 ft., 68 pipes
Flute Celeste, 8 ft., 124 pipes
Montre, 4 ft., 68 pipes
Flute Harmonique, 4 ft., 68 pipes
Nasard, 2½ ft., 61 pipes
Flute a Fuseau, 2 ft., 61 pipes
Tierce, 1½ ft., 61 pipes
Plein Jeu, 4 - 6 ranks, 305 pipes
Bombarde-Hautbois, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Voix Humaine, 8 ft., 68 pipes
Clairon, 4 ft., 68 pipes
Tremulant

CHOIR

Gemshorn, 8 ft., 68 pipes
Nason Flute, 8 ft., 68 pipes
Dolcan, 8 ft., 68 pipes
Dolcan Celeste, 8 ft., 56 pipes
Koppelflöte, 4 ft., 68 pipes
Italian Principal, 2 ft., 61 pipes
Larigot, 1½ ft., 61 pipes
Zimbel, 3 - 6 ranks, 244 pipes
English Horn, 16 ft., 68 pipes
Cromorne, 8 ft., 68 pipes
Trompette-en-Chamade, 8 ft., 73 pipes
Rohr Schalmel, 4 ft., 68 pipes
Tremulant

GALLERY

Cor-de-Nuit, 8 ft., 61 pipes
Salicional, 8 ft., 61 pipes
Spitzgeigen, 4 ft., 61 pipes
Fourniture, 4 ranks, 244 pipes

PEDAL

Untersatz, 32 ft., 12 pipes
Kontra Bass, 16 ft., 32 pipes
Spitzprinzipal, 16 ft.
Bourdon, 16 ft., 32 pipes
Quintade, 16 ft.
Contra Dolcan, 16 ft., 12 pipes
Sanftbass, 16 ft., 12 pipes
Oktave, 8 ft., 32 pipes
Spitzprinzipal, 8 ft.
Bourdon, 8 ft., 12 pipes
Choral Bass, 4 ft., 32 pipes
Bourdon, 4 ft., 12 pipes
Fife, 2 ft., 32 pipes
Mixture, 4 ranks, 128 pipes
Contre Bombarde, 32 ft., 12 pipes
Posaune, 16 ft., 32 pipes
Bombarde-Hautbois, 16 ft.
English Horn, 16 ft.
Trompette, 8 ft., 12 pipes
Cromorne, 8 ft.
Klarine, 4 ft., 12 pipes
Rohr Schalmel, 4 ft.

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FERNANDO GERMANI will play the complete works of Bach in a series of 14 recitals at Grace Cathedral in San Francisco Friday evenings and Sunday afternoons starting April 22. He will conduct seven master classes Saturday mornings at San Francisco State College.

Before his unprecedented San Francisco series Mr. Germani will play with the Miami, Fla. symphony orchestra April 11

at St. Mary's Cathedral, April 12 at the Westminster Choir College, April 14 at the Third Avenue United Church, Saskatoon, Sask., April 17 at Spokane, Wash. and April 19 at Eugene, Ore.

Other dates will be April 24 at Brigham Young University, Provo, Utah, April 26 at the Wilshire Methodist Church, Los Angeles, and May 9 at Boise, Idaho, Junior College.

FIRST 1961 REGIONAL HELD AT REXBURG, IDAHO

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Three Young Organists Heard—Frank Asper and Ruth Barrus Are Speakers
—First Idaho Convention Opens Regional Series

The first of 1961's procession of 15 regional conventions got the season off to a flying start Jan. 7 with the very first meeting of the organization ever to be held in Eastern Idaho. Dr. Frank Asper, FAGO, Salt Lake City, is regional chairman and the participating chapters were Casper, Wyo., and Ogden, Provo and Salt Lake City, Utah.

The Snow Bird convention activities centered about Ricks College, Rexburg, Idaho, where Dr. Asper spoke and where Ruth Barrus of the college faculty read a paper and led a discussion.

The convention dinner took place in the band room of the college and three young organists were heard on the college organ. The first player was a high school junior, Walter Whipple, Idaho Falls, a student of Dollie Clayton, convention chairman, and Dr. Alexander Schreiner. Mr. Whipple's playing of the Bach Toccata and Fugue in D minor and the Gigout Toccata in B minor served as the prelude to convention activities.

A recital by Robert Tall, Rigby, Idaho, a doctoral student at the University of Utah and an organ student of Dr. Asper, was listed in March recital columns.

Parley Belnap, who played the closing recital also listed in March, numbers Dr. Asper, J. J. Keeler, Marcel Dupré and Flor Peeters among his teachers. He was the winner of a first prize at the Royal Flemish Conservatory last July.

SOUTH DAKOTA U SPONSORS WORKSHOP FOR DIRECTORS

A church choir directors workshop sponsored by the music department and extension division of the University of South Dakota was held Feb. 4 in the Trinity Lutheran Church, Vermillion. Jan Bender, Concordia College, Seward, Neb., Dr. Evelyn Hohf, Yankton, S.D., College, and James Boeringer, Myron Osterberg, Jack Noble and Frank Streim of the university faculty were the workshop staff. Music for the small volunteer choir was a primary consideration.

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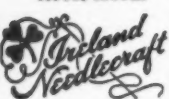
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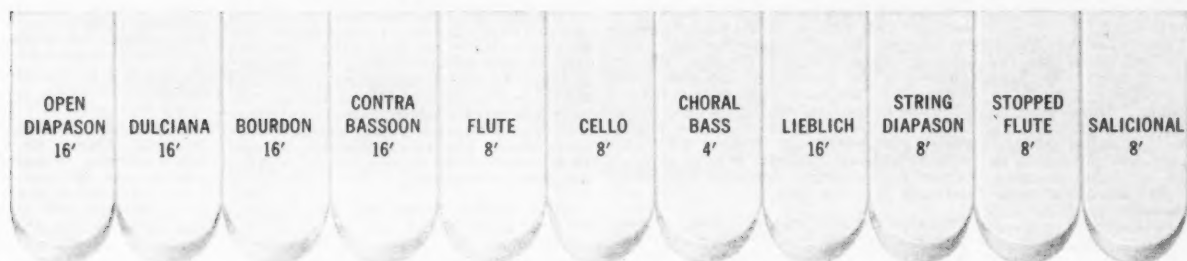
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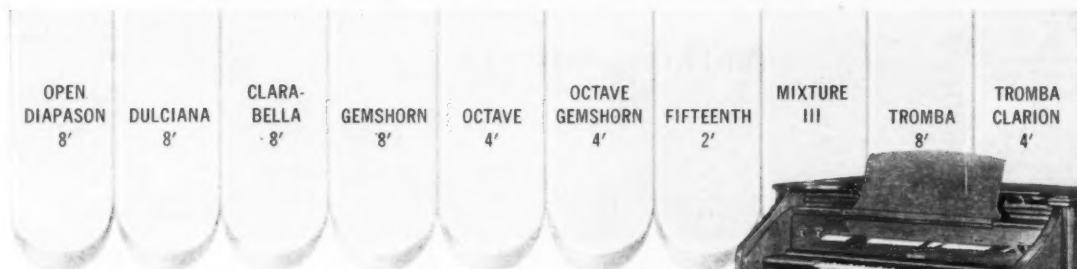
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Programs of Organ Recitals of the Month

Marie-Claire Alain, Paris, France—MIT Kresge Auditorium, Cambridge, Mass., March 1: Toccata, Blow; Tient a modo de cancion, de Arauxo; Canzone doppio il Post communio, Frescobaldi; Veni Creator, de Grigny; Toccata, Adagio and Fugue in C major, Bach; Es ist ein Ros' entsprungen; and Herzlich tut mich verlangen, Brahms; Prelude and Fugue on B-A-C-H, Liszt.

Marjorie Jackson, Columbus, Ohio—Mees Hall auditorium, Capital University, Feb. 7: Toccata and Fugue in D minor, Kyrie, God the Father, Christ, Comfort of the World, Kyrie, God the Holy Ghost, These Are the Holy Ten Commandments, Christ Our Lord to Jordan Came and Prelude and Fugue in E flat, Bach; Speculum Vitae, Peeters. Marilyn Rodgers, soprano assisted. Washington Court House, Ohio high school auditorium, Jan. 23: Bach preludes and fugues as above plus—Jesus Joy of Man's Desiring, When Thou Art Near and Toccata and Fugue in D minor, Bach; Andante Cantabile and Scherzo, Symphony 4, Widor; Aria, Peeters; The Good Shepherd, Benoit; Concert Variations, Bonnet.

Charles Peaker, Toronto, Ont.—St. Paul's Church, March 18: Prelude and Fugue in B minor and Have Pity, Lord, Bach; Ave Maria, Liszt; Biblical Sonata, Kuhnau; Fantasia in Echo Style, Sweelinck; O Traurigkeit and Introduction, Passacaglia and Fugue, Willan. March 25: Chorale in A minor, Franck; Children of God and Jesus Accepts His Suffering, Messiah; O Sacred Head Now Wounded, two settings, Brahms; Concerto in C, Prelude and Fugue in D and Hark, a Voice Faith All Are Mortal, Bach.

Albert C. Sly, AAGO, Squantum, Mass.—St. John's Church, Salisbury, Conn., March 15: 'Twas on that Dark and Doleful Night, The Seven Words on the Cross, Our Blessed Saviour Seven Times Spoke, Lord Jesus, We Give Thanks to Thee, Behold the Saviour of Mankind, Jesus, I Will Ponder Now and Throned upon the Tree, Van Hulse. March 1: What God Does Is Done Well, Kellner; De Profundis, Langlais; Sonata 3, Mendelssohn.

Harrison Walker, Wilmington, Del.—St. Andrew's Church, Feb. 27: Cibavit Eos, Titcomb; Solemn Prelude and Pastoral, Rowley; Canzona in D minor and Deck Thyself, O My Soul, Bach; Trumpet Voluntary in D major, Purcell; Chaconne, Couperin; Sonata 2, Mendelssohn; Divertissement, Vierne; Rorate caeli de super and Jubilate deo omnis terra, Benoit; Processional, Shaw.

Milton Sutter, New York City—Recital hall, Juilliard School of Music, Feb. 18, student of Bronson Ragan: Concerto in G minor, Opus 4, Handel; Pastorale, Zipoli; Toccata in F major, Bach; Andante in F major, K 616, Mozart; Sketch in F minor, Canon in B minor and Canon in B major, Schumann; Herzliebster Jesu, Walcha; Prelude and Fugue on B-A-C-H, Liszt.

Chester Jones, Schenectady, N.Y.—Memorial Chapel, Union College, April 16: Vive le Roi, Raison; Dies sind die heil'gen zehn Gebot and Prelude and Fugue in A minor, Bach; Herzlich tut mich erfreuen, Brahms; Prudentes Virgines, Chausson; Sonata 1, Hindemith; Le Jardin Suspendu and Litanies, Alain.

Robert Scoggin, Dallas, Texas—University Park Methodist Church, Jan. 29: Concerto 5 in F major, Handel; Be Thou But Near and Prelude and Fugue in G major, Bach; Sonata 1 in F minor, Mendelssohn; Entrada Festiva, Peeters. Patricia Scoggin, cellist, and brass, tympani and the choir assisted.

Donald S. Baber, Hagerstown, Md.—St. Paul's Church, March 30 and 31: Fantasia in C minor, O Sacred Head Now Wounded and Christ Lay in Bonds of Death, Bach; Go to Dark Gethsemane, Edmundson; When Jesus Stood Beside the Cross, Scheidt; Woman, Behold Thy Son, Huston.

John D. Jeter, Bloomington, Ind.—Christ Church Cathedral, Indianapolis, March 17: Voluntary in D minor, Stanley; Sonata in E minor, Bach; Apparition de l'Eglise Eternelle, Messiaen; Carillon de Westminster, Vierne.

Mariann Thompson, Wauwatosa, Wis.—Underwood Memorial Baptist Church, Jan. 22: Fugue in G major and Prelude and Fugue in D major, Bach; Communion on a Noël, Huré; Postlude 4, Langlais; Symphony 5, Widor.

Judith Eckerman, Forest Hills, N.Y.—St. Bartholomew's Church, New York City, Feb. 1: Psalm 19, Marcello; Glory to God on High, Bach; Fantasia and Fugue on B-A-C-H, Reger.

Alexander Schreiner, Salt Lake City, Utah—Dedicatory recital on new McDowell organ, First Congregational Church, Tucson, Ariz., Jan. 29: Prelude and Fugue in E flat and Allegro, Sonata 5, Bach; Sonata 1 in F minor, Mendelssohn; Communion in E major, Naiades and Glory to God in the Highest, Vierne; Suite for Organ, Van Hulse.

Will O. Headlee, Syracuse, N. Y.—Jesse Ball DuPont chapel, Hollins College, Va., Feb. 7: Prelude and Fugue in E minor, Bruhns; All Glory Be to God on High, three settings, and Toccata in F, Bach; Cortège et Litanie, Dupré; Praise to the Lord, Ahrens; Adagio, Sonata in C minor, Nyquist; Arabesque for the Flutes, Langlais; God Among Us, Messiaen. Crouse auditorium, Syracuse University, Feb. 19: Bruhns, Bach, Dupré and Ahrens as above plus: A Mighty Fortress, Muller-Zürich; Overture for Organ with Percussion, Franklin Morris. A brass quartet and percussion ensemble directed by Harwood Simmons, assisted.

Dorothy Addy, Wichita, Kans.—Central Christian Church, Feb. 19 (broadcast over radio Feb. 28), Friends University faculty recital: Concerto del Sigr. Meck, Walther; Come, Now Saviour of the Gentiles and Come, Holy Spirit, Come Apace, Bach; Introduction and Allegro, Ravel; Whimsical Variations, Sowerby; Fantasia and Fugue in C, David; Larghetto, Symphony 5 and Carillon de Westminster, Vierne. Geraldine Wright, harpist, assisted.

Heleen R. Henshaw, FAGO, Schenectady, N.Y.—Memorial Chapel, Union College, Feb. 19: Introduction and Allegro, Stanley; Prelude and Fugue in A minor, Bach; Cantabile, Franck; Rhythmic Trumpet, Bingham; Bell Prelude, Clokey; Nazard and Arabesque on Flutes, Langlais; Finale, Symphony 3, Vierne; Scherzo, Symphony 4, Andante, Gothic Symphony and Finale, Symphony 2, Widor.

Paul Kaatrud, Evanston, Ill.—Doctoral recital, Northwestern University, Lutkin Hall, Feb. 13: Vom Himmel hoch, Rinck; Liebest Jesu, wir sind hier, Fischer; O Haupt voll Blut und Wunden and Christ ist erstanden, Brosig; O Traurigkeit und O Welt, ich muss dich lassen, Brahms; Wachet auf, Ach, bleib mit deiner Gnade, Freu' dich sehr, Vater unser and Vom Himmel hoch, Reger.

Marilyn Mason, Ann Arbor, Mich.—First Presbyterian Church, Hackensack, N. J., Feb. 19: Concerto in F major, Handel; Trio Sonata 2 in C minor, Fantasie and Fugue in G minor and From Heaven Above to Earth I Come, Bach; Miniature, Langlais; Greensleeves and Brother James's Air, Wright; Grand Choir Dialogue, Gigout.

Eugene M. Nye, Seattle, Wash.—Lakewood Community Church of the Brethren, dedicatory recital on new Balcom and Vaughan organ, Jan. 22: The Heavens Declare the Glory of God, Marcello; I Stand Before Thy Threshold, Bach; A Lesson, Selby; Josef est bien Marie, Balbastre; Suite in D major, Stanley; By the Waters of Babylon, Karg-Elert; Deck Thyself, My Soul, Brahms; Forest Green, Purvis; Quem Pastores, Gardiner and Vulpus Melody, Willan; Marche Champêtre, Boex; The Good Shepherd, Benoit; Flute Tune, Arne; Elegiac Poem, McKay; Gaudeamus, Campbell.

Willis Bodine, Gainesville, Fla.—For the Sarasota AGO chapter, Church of the Redeemer, Feb. 28: Prelude and Fugue in D minor, Buxtehude; Messe pour les Paroisses, Couperin; The Old Year Is Past and Prelude and Fugue in B minor, Bach; Chorale in E major, Franck; Lo, How a Rose E're Blooming and Deck Thyself, My Soul, with Gladness, Brahms; Psalm 94 Sonata, Reubke.

William MacGowan, Danvers, Mass.—Grace Episcopal Church, New Bedford, Jan. 29: From Heaven on High, Pachelbel; When Adam Fell, Homilius; The Hen, Rameau; Sonata 2 in C minor, Mendelssohn; The Musical Clocks, Haydn; Fantasia and Fugue in C minor, Bach; St. Columba, Milford; Homage to a Purcell, Peloquin; Come Holy Spirit, Durufé.

John W. Robinson, Jr., Washington, D. C.—For the District of Columbia AGO chapter, Feb. 26: Prelude in G major, Christ lag in Todesbanden, Herzlich tut mich verlangen and Prelude and Fugue in B flat major, Bach; Quem Pastores, Willan; Excerpt, Modal Offering, Woollen; Sonata 3 in C minor, Guilman.

Ardis Ward, San Antonio, Tex.—St. Andrew's Methodist Church, for the Alamo AGO chapter, March 6: Suite Gothique, Böellmann; Sonata 6, Mendelssohn.

Jack Ossewaarde, New York City—St. Bartholomew's Church, March 15: Prelude and Fugue in A minor, Bach; Symphony in C, Sowerby; Psalm 94 Sonata, Reubke.

Robert Rank students, Port Angeles, Wash.—Holy Trinity Lutheran Church, Feb. 5: Cheryl M. Fischer—Trumpet Tune and Trumpet Voluntary, Purcell; Prelude, Fugue and Chaconne, Buxtehude; My Heart Rejoices, Brahms; Prelude and Fugue in B flat, Bach; Elisabeth Johnson—Sonata in C minor, Guilman; How Fair and How Pleasant Art Thou, Dupré; Deo Gratias, Biggs; Betty Harris Northup—Harmonies du Soir, Karg-Elert; Chorale in A minor, Franck; Harold Elmer, trumpeter, assisted.

W. Raymond Ackerman, Toronto, Ont.—St. Paul's-Avenue Road Church, Feb. 6: Aria Pastorella, Rathgeber; Prelude, Fugue and Chaconne, Buxtehude; Voluntary 5 in D major, Stanley; Largo, Concerto in D minor, Vivaldi-Bach; Fugue in G minor and Auf meinen lieben Gott, Bach; Prelude and Fugue in D minor, Eberlin; Postlude 1, Langlais; Lied, Vierne; Rhosymedre, Vaughan Williams; Sarabande and Rhythmic Trumpet, Bingham.

Joseph E. Miranda, McLean, Va.—St. Patrick's Roman Catholic Church, for the District of Columbia AGO chapter, Feb. 10: Prelude in E flat, These Are the Holy Ten Commandments, Christ, Our Lord, to Jordan Came, We All Believe in One God, Creator, and Fugue in E flat, Bach; Fantasia in F minor, K 608, Mozart; I Am Black But Comely and Prelude and Fugue in G minor, Dupré.

Emma Lou Diemer, PhD, Arlington, Va.—Capitol Hill Presbyterian Church, for the District of Columbia AGO chapter, Feb. 14: Lobe den Herren, o meine Seele, Nun ruhen alle Wälder and Wachet auf, ruft uns die Stimme, Peeters; Prelude, Fugue and Chaconne, Buxtehude; Sonata 1, Hindemith; Sonata 1, Naumann; Duet for Flute Stops, Krebs; Fantasia, Diemer.

Lillian Carpenter, New York City—Riverside Church, Feb. 6: Prelude and Fugue in D major, Nun komm, der Heiden Heiland, In dulci jubilo, Da Jesus an dem Kreuze stund, Heute triumphiert Gottes Sohn and Allein Gott in der Hoh' sei Ehr, Bach; Prelude, Suite for Organ, Maleingreau; Divertissement, Vierne; Grand Pièce Symphonique, Franck.

Melvin West, College Place, Wash.—Auburn Academy Chapel, Feb. 18: Toccata, Pachelbel; Toccata in F, Bach; Concerto 2 in B flat major, Handel; Noël Suisse, Daquin; Allegro Maestoso, Sonata 1, Mendelssohn; Berceuse, Dupré; Allegro Risoluto, Symphony 2, Vierne; Francaise, Langlais; Toccata, Gigout.

Paul Koch, Pittsburgh, Pa.—Carnegie Hall, Feb. 12: Prelude in G major, Bach; Echo Bells, Brewer; Two Versets, Zipoli; Pastorale, Concerto Grosso 8, Corelli; Bourrée et Musette, Chenoweth; Chant de Paix, Langlais; March, Occasional Oratorio, Handel. Nancy Hughes, soprano and Matthew Cvetic, pianist, assisted.

Harry N. Currier, San Antonio, Tex.—Madison Square Presbyterian Church, for the Alamo AGO chapter, March 12: Wenn wir in höchsten Nöthen sein, Bach; Prelude and Fugue in A major, Selby; Dominus regit me, Young; Pièce Héroïque, Franck; Lyric Interlude, Schreiner; Sonata 3 in C minor, Guilman.

Harold C. Andrews, Greensboro, N.C.—Odell Memorial auditorium, Greensboro College, Jan. 25: Prelude and Fugue in G major, O Gott, du frommer Gott and Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck; Prelude and Fugue in G minor, Dupré.

John Fraleigh, Hanover, N. H.—Congregational Church, Bradford, Vt., Feb. 12: Fugue on the Kyrie, Couperin; Fantasia in G and Fugue in G, Bach; Noël Etranger and Noël Suisse, Daquin; Antiphons, Book 1, Dupré. Mary Rowe, violinist and Katrina Munn, pianist shared the program.

George G. Vincent, Lakeville, Conn.—St. John's Church, Salisbury, March 8: Sonata 2 in C minor, Mendelssohn. Feb. 22: Herzlich tut mich verlangen, Fugue in E flat, O Men Bewail Thy Grievous Sin and Wir glauben an ein Ehen Gott Schöpfer, Bach.

Ken W. List, Indianapolis, Ind.—Christ Church Cathedral, Feb. 17: Warum sollt' ich mich denn graemen, Walther; Prelude and Fugue in G major, Bach; Herzliebster Jesu, Bach, Brahms and Walcha; Deus tuorum militum, Sowerby.

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Programs of Organ Recitals of the Month

E. Power Biggs, Cambridge, Mass.—St. Luke's Methodist Church, Oklahoma City, Feb. 14: Concerto 2 in B flat, Handel; La Romanesca, Valente; Concerto 3 in G major, Soler; Balletto del Granduca, Sweelinck; Jesu, Joy of Man's Desiring and Toccata and Fugue in D minor, Bach; Pastorale in E major, Franck; America, Ives; Variations on a Noël, Dupré. Immanuel Lutheran Church, Baltimore, Md., Feb. 12: Handel, Soler, Sweelinck, Franck and Dupré as above plus: Fantasia in F minor, K 594, Mozart; Fantasia and Fugue in G minor, Bach; Litanies, Alain.

David W. Hinshaw, Austin, Tex.—For the Alamo Chapter, University Presbyterian Church, San Antonio, Feb. 6: Trio Sonata 1 in F, Corelli; Chorale Prelude, Buxtehude; Allegro, Toccata in G minor, Carvalho; Sonata on Tone I, Lidon; Concerto Tercero para dos instrumentos de tecla, Soler; Prelude and Fugue in E minor, Bruhns; Vater Unser in Himmelreich, Sweelinck, Scheidt, Scheidemann; Vom Himmel hoch, Pachelbel; Ach Herr, mich armen Sunder, Walther; Chorale Fugue and Passacaglia and Fugue in C minor, Bach; Chorale Prelude, Buxtehude. Eva Jo McIntyre, soprano, Kay Torrance and Paul Dowdy, violinists, George Gregory, cellist and Almarie Liberto, virginist assisted.

Clifford E. Balshaw, FAGO, Wilkes-Barre, Pa.—First Methodist Church, Kingston, dedication of new Aeolian-Skinner, Feb. 5: Concerto in D minor, Vivaldi-Bach; What God Ordains, Walther; Noël 10, Daquin; Rondo, Concerto for the Flute Stop, Rinck; Domine Deus, Agnus Dei, Couperin; Prelude and Fugue in D major, Bach; Concert Variations and Ariel, Bonnet; Nearer, My God, to Thee, Bingham; Cantabile, Franck; Sonatina for Pedals Alone, Persichetti; Litanies, Alain.

Mrs. Charles H. Tucker, Huntington, W. Va.—For the Huntington, AGO Chapter, Beverly Hills Methodist Church, Feb. 20: Trumpet Tune, Purcell; Prelude, Fugue and Chaconne, Buxtehude; Three Musical Clock Pieces, Haydn; Prelude and Fugue in D minor, Bach; St. Edith, Young; Truro, Bingham; Communion, Purvis; Cortège, Vierne; I Am Black But Comely, Dupré; Litanies, Alain.

Julian R. Williams, MusD, Sewickley, Pa.—St. Stephen's Church, Feb. 12: All Bach—Prelude and Fugue in G major (little), In dulci jubilo, Praise God, Ye Christians, Jesu, Priceless Treasure, The Old Year Now Hath Passed Away, In Thee Is Joy, Sonata 2 in C minor, Prelude and Fugue in F minor, Saraband, Corne, Redeemer of Our Race, Toccata, Adagio and Fugue in C major.

John Adams, Hastings, N.Y.—South Presbyterian Church, Dobbs Ferry, Jan. 22: Livre d'Orgue, DuMège; Sleepers Wake, Toccata and Fugue in D minor and O God from Heaven, Look Down, Behold, Bach; God's Holy Word Alone Shall Be, Praetorius; O God from Heaven, Look Down, Behold, Krebs; Cantilene, Langlais; Chorale in A minor, Franck.

William Whitehead, Bethlehem, Pa.—First Presbyterian Church, Vineland, N. J., Feb. 16: O Man, Bewail Thy Grievous Sin and Passacaglia and Fugue in C minor, Bach; Sonatas for organ and strings in B flat major, K 68, E flat major, K 67 and D major, K 69 and Fantasia in F minor, K 608, Mozart; Chorale in E major, Franck.

Jean White, San Antonio, Tex.—For the Alamo AGO chapter, Trinity Baptist Church, Feb. 27: Rigaudon, Campra; I Call to Thee, Lord Jesus Christ and Allegro, Concerto 2, Bach; Before the Image of a Saint and In Memoriam, Karg-Elert; Stella Maris, Weitz. Daniel Stolper, oboist, assisted.

Kenneth T. Zink, Trenton, N. J.—Senior recital, Trenton State College, Trinity Episcopal Cathedral, Jan. 16: Fantasia and Fugue in G minor and All Glory Be to God On High, Bach; Grand Pièce Symphonique, Franck; Berceuse, Vierne; Gregorian Rhapsody, Langlais.

Emily Ann Cooper, Arkadelphia, Ark.—For the Birmingham, Ala. AGO chapter, First Presbyterian Church, Feb. 12: Messe pour les Paroisses, Couperin; Chorale in B minor, Franck; Prelude and Fugue in E flat, Bach; La Nativité du Seigneur, Messiaen.

Tom Ritchie, Springfield, Mo.—Faculty recital, Drury College, Stone Chapel, Feb. 21: Trumpet Voluntary, Purcell; O Sacred Head Now Wounded, Kuhnau; We All Believe in One God, Bach; Blessed Jesu, Brahms; Hosannah, Dubois.

Jan Bender, Seward, Neb.—Trinity Lutheran Church, Vermillion, S. D., Feb. 4: All Glory, Laud and Honor, How Lovely Shines the Morning Star and Seven Variations on a Theme of Daniel Moe, Bender; Toccata and Fugue in D minor and D major, Wer weiss, wie nahe mein Ende mit Fried and Freudich fahr dahin, Reger; Prelude and Fugue in E flat, Bach.

Preston Rockholt, Augusta, Ga.—Edman Chapel, Wheaton, Ill. College, Feb. 19: Jesus Christus, unser Heiland, Scheidt; Flute Solo, Arne; Concerto 2 in B flat, Handel; Fantasia in A, Franck; Suite Médievale, Langlais; Somewhat Ruefully, Sonata, Goode; Schmücke dich, O liebe Seele and Toccata and Fugue in D minor, Bach. Chapel of the Good Shepherd, General Theological Seminary, New York City, Jan. 30: Scheidt and Bach chorale prelude as above plus: Fugue in E flat, Bach; Prière, Franck; De Profundis, Mon ame cherche un fin paisible and Les Rameaux, Langlais; Chorale, Symphonie Romane, Widor; St. Patrick, Sowerby.

Stephen Farrow, Greenville, S. C.—Brevard, N. C. Methodist Church, March 12: Passacaglia in D minor, Buxtehude; Sleepers Wake! a Voice Is Calling, O Man, Bewail Thy Grievous Fall, We All Believe in One God, Before Thy Throne I Now Appear and Passacaglia and Fugue in C minor, Bach; O God, Thou Faithful God, Deck Thyself, My Soul, with Gladness, O World, I Now Must Leave Thee, O Sadness, O Bitter Pain, Brahms; Litanies, Alain.

James Hill, Washington, D. C.—Student of Richard M. Keith, Andrew Rankin Memorial chapel, Howard University, senior recital, April 27: Toccata in F, Wacht auf, Nun komm, der Heiden Heiland, Fantasia and Fugue in G minor, Bach; Herr Jesu Christ, dich zu uns wend, Karg-Elert; Land of Rest, Sowerby; Intermezzo for organ and trumpet, Hill; Transports de joie, Messiaen.

Roma Page Lynde, FTCL, LTCM, Toronto, Ont.—Leaside United Church, Feb. 1: Wacht auf, In dir ist freude, Flocks in Pastures Green Abiding and Toccata and Fugue in D minor, Bach; Sketch in D flat and Canon in B minor, Schumann; Le Jardin Suspendu and Litanies, Alain; Fugue, Psalm 94 Sonata, Reubke. The Leaside Ladies' Choir assisted.

Ray Ferguson, Oberlin, Ohio.—St. Paul's Episcopal Church, Winston-Salem, N. C., Feb. 13: Prelude in E flat, Christ, Comfort of the World, Christ Our Lord, to Jordan Came, We All Believe in One True God and Fugue in E flat, Bach; Lo, How a Rose E'er Blooming and Blessed Are Ye Faithful Souls, Brahms; Prelude and Fugue in G minor, Dupré; Elegie, Peeters; Psalm 94 Sonata, Reubke.

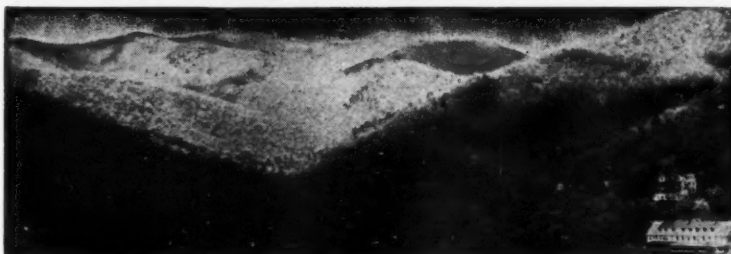
Richard Thomasson, Nashville, Tenn.—Belmont Methodist Church, Feb. 12, dedicatory recital on new Reuter organ described on page 1 of the March issue: Rigaudon, Campra; Out of the Depth I Cry to Thee, Scheidt; Praise God, Ye Christians, Buxtehude; Come, Saviour of the Gentiles and Prelude and Fugue in E minor, Bach; Lo, a Rose E'er Blooming, Brahms; Welken, Klagen, Liszt; Romance sans Paroles, Bonnet; Harmonies du Soir, Karg-Elert; Scherzo, DeLamarter; Forest Green, Purvis; Troisième Chorale, Andriessen.

Joy E. Lawrence, Cleveland.—Church of the Covenant, Feb. 26: Processional, Andante and Animato, Bloch; Toccata, Adagio and Fugue in C major and O Man, Bewail Thy Grievous Fall, Bach; Canzona, Fugue and Epilogue, Karg-Elert; Concerto 5 in F major, Handel; Chorale in B minor, Franck; Psalm 94 Sonata, Reubke. Alice Fehl, violinist and a choir assisted.

Donald Shelhorn, Indianapolis, Ind.—Christ Church Cathedral, Feb. 24: Ach, wir armen Sunder, Lossius, Weckmann and Shelhorn; Fantasia in F minor, K 608b; Ich ruf zu dir, Herr Jesu Christ, Dupré, Pachelbel, Buxtehude and Shelhorn. March 10: Sonata 1, Hindemith; O Sacred Head Now Wounded, Strungk, Telemann, Brahms and Shelhorn.

Ruth Chen, Walla Walla, Wash.—Columbia auditorium, Walla Walla College, Feb. 22: Concerto in A minor, Deck Thyself, O My Soul and Rejoice, Ye Christians, Bach; Sonata 1, Hindemith; Litanies, Alain; Variations on a Noël, Dupré.

Nancy E. Poland, South Hadley, Mass.—Mount Holyoke College, Abbey Memorial chapel, Feb. 16: Prelude, Fugue and Variation, Franck; Prelude and Fugue in A minor, Bach.



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Robert Elmore, Bethlehem, Pa.—St. Paul's Lutheran Church, York, Feb. 12: Fugue in G minor, Nun komm, der Heiden Heiland and Prelude and Fugue in A minor, Bach; Psalm 94 Sonata, Reubke; Meditation, Medieval Suite, Langlais; Roulade, Bingham; Jesus Makes My Heart Rejoice, Elmore; Prelude and Fugue on B-A-C-H, Liszt.

Wallace Seely, AAGO, Seattle, Wash.—Inaugural recital on new Wicks, First Methodist Church, Mount Vernon, Wash., Feb. 5: Trumpet Tune, Purcell; Water Music Suite, Handel; The Fifers, Dandrieu; Christ lag in Todesbanden, Telemann; Sheep May Safely Graze, Siciliano and Prelude and Fugue in G major, Bach; Adagio, Sonata 1, Mendelssohn; Let There Be Light, Dubois; Pastorale, Franck; Carillon, DeLamarter; Fountain Reverie, Fletcher; Forest Green, Purvis; Toccata, Suite Gothique, Böllmann.

Warren A. Scharf, Rochester, N.Y.—Evangelical Lutheran Church of the Reformation, Jan. 15: Concerto 1, Ernst-Bach; My Young Life Hath an End, Sweelinck; Passacaglia, Symphony in G major, Sowerby. Kilbourn Hall, Eastman School of Music, Jan. 11: Ernst-Bach, Sweelinck and Sowerby as above plus: Fantasia and Fugue in G minor, Bach; Sonata 3, Hindemith; Deux Danses a Agni Yavaihta, Alain.

Harold Landis Abmyer, Fredericksburg, Va.—All Souls Church, Washington, D.C. for the District of Columbia AGO chapter, Feb. 13: Festival Fanfare, Wolff; Ave Maria Stella, Titelouze; Prelude and Fugue in C minor, Bach; Variations on a Christmas Carol, Post; Nun bitten wir den heiligen Geist, Buxtehude; Chaconne, Couperin; Communion, Vierne; Toccata, Suite Gothique, Böllmann.

Joseph Ritchie, Johnson City, Tenn.—First Presbyterian Church, Jan. 29: Prelude and Fugue in G minor, Buxtehude; Corrento, Frescobaldi; Now Let Us Sing with Joy, Come, Saviour of the Heathen and Fugue a la Gigue, Bach; Before the Image of a Saint, Karg-Elert; Chorale in A minor, Franck; I Am Coming to the Cross, Fischer; Carillon, Sowerby; Litanies, Alain.

Thomas Curtis, Elyria, Ohio.—MIT chapel, Cambridge, Mass., Feb. 12: Offertorio, Zipoli; Arioso, Krebs; Toccata in D minor, Froberger; Sonatas 9, 13 and 15 for organ and strings, Mozart; God Is My Shepherd, Dvorak; I Will Go in the Strength of the Lord, Herbst; Toccata, Villancico and Fugue, Ginastera. Louise Curtis, soprano and a string trio assisted.

E. Franklin Bantel, Durham, N.C.—Grace Baptist Church, Jan. 29: Prelude on a Gibbons Theme, Thiman; Truro, Bingham; Three carols for the Christ Child, Marryott; Jesus Crucifixus, Edmundson; A Negro Once Sang of Good Friday, Gaul; Jesus Christ Is Risen, Campbell; To the Setting Sun, Edmundson; Festival Toccata, Fletcher.

Florence Hankins, Los Angeles.—St. Paul's Cathedral, March 31: Variations and Fugue, Bonset; Prelude, Samazeuilh; Toccata, Sowerby; A Passiontide Fantasy, Mader; God's Time Is Best, Bach. Feb. 24: Prelude, Fugue and Chaconne, Pachelbel; Offrande Musicale, Maleingreau; Prelude and Fugue in E minor, Bach.

Fred S. Mauk, Wilmington, N. C.—First Presbyterian Church, Feb. 19: Chaconne in G minor, L. Couperin; Elevation, F. Couperin; In Thee Is Gladness and Come Now, Saviour of the Gentiles, Bach; Pièce Héroïque, Franck; Carol, Whitlock; Carillon-Sortie, Mulet.

Donna Harris, Fredonia, N.Y.—Student of Enid M. Woodward, junior recital, Memorial Chapel, Carleton College, Northfield, Minn., Feb. 26: Toccata in E minor, Fugue in D minor and Chaconne in D minor, Pachelbel; Sonatina, Sowerby; Prémable and Cortège, Vierne.

Beth Stormont, Los Angeles.—St. Paul's Cathedral, March 10: Rigaudon, Campra; Prelude and Fugue in E minor, Bach; Poco Lento and Andante Bloch; Variations on an Irish Melody, Shaw; Movement 2, Sonata 1, Hindemith; Pièce Héroïque, Franck.

Margaret Morgan, Washington, D. C.—Calvary Methodist Church, Feb. 12: All Bach: Prelude and Fugue in C major, Pastorale in F Major, Prelude and Fugue in B minor, Sonata 2, Toccata and Fugue in D minor.

Robert Cloutier, Fort Wayne, Ind.—Trinity Lutheran Church, Feb. 25: The World Awaiting the Saviour and The Crucifixion, Dupré; Prelude and Fugue in G major, Bach; Introduction, Passacaglia and Fugue, Willan.

Programs of Organ Recitals of the Month

Irene Robertson, Los Angeles—Hunter Mead residence, Pasadena, Feb. 18 and 19: All Buxtehude—My Soul, Now Bless Thy Maker, Jesus Christ, the Only Son of God, Alas My God, My Sins Are Great, Prelude and Fugue in G minor, Canzona in C, Canzona in G major, Passacaglia in D minor, Prelude and Fugue in D major, Toccata in F major, In Peace and Joy I Now Depart, Prelude and Fugue in E minor, Prelude and Fugue in E major.

Frank K. Owen, Los Angeles, Cal.—St. Paul's Cathedral, March 24: Prelude and Fugue in C, Bach; Prelude on the Passion Chorale, Brahms; Chromatic Study on B-A-C-H, Piston; Nazard, Langlais; Now Thank We All Our God, Bach-Fox, March 17: Sonata 6, Mendelssohn; Nave, Mulet; Toccata in C, Bach; March 3: Allegro Maestoso, Water Music, Handel; Glory to God on High, Bach; Scherzetto, Vierne; Adagio, Peeters; Movement 3, Sonata in A minor, Harris, Feb. 17: Two Trumpet Tunes and Air, Purcell; Prelude in D minor, Clérambault; Fugue in E flat, Bach; By the Waters of Babylon, Karg-Elert; Pavane, Elmore; Supplication, Purvis.

Mrs. Hubert Howell, Dixon, Ill.—St. Luke's Episcopal Church, Feb. 19, for the Clinton, Ia. AGO chapter: My Young Life Has an End, Sweelinck; O Man, Bewail Thy Grievous Sin, O How Fleeting Is Our Life Here, Abide with Us, Lord Jesus, Bach; Prelude on a Kyrie, Langlais; The Celestial Banquet, Messiaen; Litanies, Alain; St. Columba, Stanford; Solemn Melody, Davies; Contemplation, Purvis; Prelude, Fugue and Chaconne in D minor, Pachelbel.

James E. Morrison, Memphis, Tenn.—Fraser Presbyterian Church, Feb. 12: Allegro Pomposo, Roseingrave; Flute Solo, Arne; Aria Pastorella, Rathgeber; Prelude in D major, Bach; My Inmost Heart Doeth Yearn, Brahms; Sketch in D flat, Schumann; The Joshua Tree, Leach; Adagio for Glass Harmonica, Mozart; The South Wind, Rowley; Chaconne, Couperin. Mrs. Frank Stewart, soprano, Dr. H. Colby Gardner, tenor and James Brown, baritone assisted.

John Harms, FAGO, Hackensack, N. J.—First Presbyterian Church, Feb. 12: Chorale 3, Andriessen; Out of the Deep, I Call to Thee and Today Triumphs God's Son, Bach; Come Redeemer of Our Race, O Saviour, Rend the Heavens Wide, Shepherds Came, Their Praises Bringing, In Bethlehem's Low Stable and A Mighty Fortress Is Our God, Walcha; Tu Es Petra, Mulet. The Virginia Chorale and Jerome Hines, bass, assisted.

Theodore Joseph Purchla, Lafayette, Ind.—Immanuel Church, Feb. 20 for the Lafayette AGO chapter: Aberystwyth, Huston; Hanover and Dominus Regit Me, Young; Now Thank We All Our God, Bach-Fox; Chant de Paix and Grands Jeux, Suite Breve, Langlais; The Trophy and The Fishers, Couperin; Marche en Rondeau; Charpentier; Variations on America, Ives.

Jerald Hamilton, Austin, Tex.—Recital Hall, University of Texas, Feb. 6: Toccata in F major, Buxtehude; Mein junges Leben hat ein End, Sweelinck; Prelude and Fugue in E flat, Bach; The Musical Clocks, Haydn; Chorale in A minor, Franck; In stiller Nacht, In dulci jubilo and Schönster Herr Jesu, Schroeder; Prelude and Fugue in G minor, Dupré.

Linnea Hendrickson, La Grange, Ill.—First Methodist Church, Feb. 26: Introduction and Toccata, Walond; Largo, Sonata 9, Corelli; Jig Fugue, Buxtehude; Fantasia in F minor, Mozart; Ballade in D, Clokey; Rhythmic Trumpet, Bingham; Prayer for Peace, Purvis; Toccata, Nancy Faxon. John MacDonald, bass, shared the program.

Robert Penn, Indianapolis, Ind.—First Presbyterian Church, Feb. 19: Toccata in C major, Pachelbel; Prelude in E flat, Bach; Flute Solo, Arne; Prelude, Fugue and Variation, Franck; Movement 1, Sonata 1, Hindemith; Brother James's Air, Wright; Carillon, Sowerby; Finale, Symphony 1, Vierne.

Donna Mae Perry, San Antonio, Tex.—For the Alamo AGO chapter, St. Andrew's Methodist Church, March 6: Fantasia in A minor and Fantasia in G minor, Bach; Fantasia, Pachelbel; The Sacrifices of God, Rend Your Heart and Awake, Awake, Clokey; Thou Art the Rock, Mulet.

Sarah Elizabeth Anderson, De Land, Fla.—First Presbyterian Church, Jan. 20: Vivace, Bach; Suite for a Musical Clock, Handel; Concerto Grosso 8, Corelli; Kleine Praludien und Intermezzi, Schroeder; Aria, Peeters; Toccata, Sowerby.

Eakil Randolph, Portland, Ore.—Westminster Presbyterian Church, Feb. 19: Sonata 4, C.P.E. Bach; Chorale in A minor, Franck; Fantasia and Fugue in G minor, Bach; Carillon de Westminster, Vierne. Carolyn Foos, contralto, assisted.

Richard M. Peek, DSM, Charlotte, N. C.—Trinity Episcopal Church, Staunton, Va., Feb. 21: Offertorio, Zipoli; Echo Fantasia, Sweelinck; Aus tiefer Noth, Kuhnau; Differencias sobre el Canto del Caballero, Cabezon; Prelude and Fugue in A minor, Bach; Fantasia in F minor, K 608, Mozart; Miniatore, Langlais; Vexilla Regis and Prelude on a Tallis Theme, Peek; Allegro, Symphony 2, Vierne.

Reginald Lunt, Lancaster, Pa.—First Presbyterian Church, Feb. 19: The Heavens Are Telling, Marcello; Canzona per sonare, Gabrieli; Trumpet Tune, Purcell; Toccata and Fugue in D minor, Bach; O God, Thou Holy God, Krebs; Festival Music, Sowerby; Toccata, Symphony 5, Widor. The Franklin and Marshall College Brass Ensemble assisted under the direction of Hugh A. Gault.

George E. Ceiga, University Park, Pa.—Schwab auditorium, Pennsylvania State University, Feb. 19: Toccata in D major, Frescobaldi; Christ lag in Todesbanden, Bach; Duet for Flute Stops, Krebs; Tumult in the Praetorium, Maleingreau; Lied des Chrysantèmes, Bonnet; Requiescat in Pace, Sowerby; Concerto 13 in F major, Handel.

Corinne J. Eckert, Shillington, Pa.—Memorial Church of the Holy Cross, for the Reading AGO chapter, Feb. 12: Paraphrase-Carillon, Tournemire; Scene de la Passion, Daniel-Lesur; Toccata, Suite, Opus 5, Durufé.

Robert Lodine, MusD, FAGO, Evanston, Ill.—First Baptist Church, Racine, Wis., April 5: Trumpet Voluntary, Stanley; Benedictus, F. Couperin; Concerto 1 in G, Bach; Allegro Vivace, Symphony 1, Vierne; Te Deum, Langlais; Arioso, Sowerby; Chorale in A minor, Franck.

Fred Cronhimer, Providence, R. I.—Grace Church, dedication of new Casavant organ, Feb. 19: Praise to the Lord, Walther; Domine Deus, Rex Celestes, Couperin; Pastorale, Zipoli; Echo Voluntary, James; Rejoice Now, Christian Souls and Toccata, Adagio and Fugue in C, Bach; Prelude and Fugue in G minor, Dupré; Harmonies du Soir, Karg-Elert; Grand Responsive Chorus, Gigout; Fanfare, Jackson; Carillon, Sowerby; My Faith Looks Up to Thee, J. S. Matthews; Ye Watchers and Ye Holy Ones, Snow; Gargoyles, Edmundson.

Margaret Rickerd Scharf, Rochester, N.Y.—Evangelical Lutheran Church of the Reformation, Jan. 15: Noël for Flutes, Daquin; O How Shall I Receive Thee and Come God, Creator, Holy Ghost, Pepping; Requiescat in Pace, Sowerby; Chorale in A minor, Franck.

Gordon Flesher, Hartsville, S. C.—Alumni Memorial chapel, Southern Baptist Theological Seminary, Louisville, Ky., Feb. 9: Aria, Zipoli; Andante, Sonata, Arne; Prelude and Fugue in B minor, Bach; Beautiful Saviour, Arbatsky; Take My Life, Van Hulse; Carillon de Westminster, Vierne.

Bob Whitley, San Francisco—St. Luke's Episcopal Church, dedicatory recital on new Aeolian-Skinner organ, Feb. 5: Fugue in C major, Sleepers, Wake and Toccata in D minor, Bach; Roulade, Bingham; Brother James's Air and Greensleeves, Wright; Comes Autumn Time, Sowerby; Te Deum, Langlais; French Rondo, Boëllmann; Apparition of the Church Eternal, Messiaen; Allegro, Symphony 2, Vierne.

Gerre Hancock, New York City—St. Bartholomew's Church, Feb. 8: The Eight Little Preludes and Fugues, Bach, Feb. 22: Pageant, Sowerby; Toccata for the Elevation, Frescobaldi; Fantasia and Fugue in G minor, Bach; A Lovely Rose Breaks into Bloom, Porter; Scherzo, Powers; Prelude and Fugue on B-A-C-H, Liszt, March 22: Concerto 13 in F, Handel; Sonatas for organ and strings in C major, K 336, E flat, K 67 and C major, K 328, Mozart; Concerto in G minor for organ, strings and timpani, Poulenc; Solemn Melody, Davies; Classic Concerto for organ and string orchestra, Sowerby.

George M. Thompson, Greensboro, N. C.—Recital Hall, University of North Carolina, faculty recital, Feb. 19: Fanfare, Purcell; Balletto del Granduca and Fantasia in Echo Style, Sweelinck; La Soeur Monique, Couperin; Basses et Dessus de Trompettes, Clérambault; Praise God, Ye Christians, Buxtehude; Good News from Heaven the Angels Bring, Pachelbel; Allegro, Concerto 13 in F major, Handel; Come, Saviour of the Gentiles, From God Naught Shall Divide Me and Prelude and Fugue in E flat, Bach.

Robert Barrow, Schenectady, N.Y.—Memorial Chapel, Union College, March 19: Toccata, Muffat; Nun bitten wir and Prelude, Fugue and Chaconne, Buxtehude; Ich ruf zu dir, Herr Jesus Christ, Valet will ich dir Geben and O Mensch bewein dein Sunde Gross, Bach; The Musical Clocks, Haydn; Prelude, Fugue and Variation, Franck; O Gott du frommer Gott, Brahms; Three Fantasies for Organ Stops, Barrow.

Robert Clark, Canton, Ohio—For the Canton AGO chapter, First Presbyterian Church, Feb. 8: Allegro, Concerto in A minor, Vivaldi; We Pray to the Holy Spirit, Buxtehude; Fantasia in F minor, K 608, Mozart; Piece Heroique, Franck; Air with Variations, Sowerby; Finale, Symphony 6, Vierne; Passacaglia and Fugue in C minor, Bach. Lawrence Kehl, baritone, shared the program.

Robert Sutherland Lord, Charlotte, N. C.—Davidson, N. C. College Presbyterian Church, Feb. 5: All Bach: Passacaglia and Fugue in C minor, Through Adam's Fall, All Was Lost, Jesu, Priceless Treasure, O Man, Bewail Thy Grievous Fall, Christ Lay in Death's Dark Prison, Toccata in F major, Prelude in E flat, We All Believe in One True God, Duet 1, Fugue in E flat.

W. Robert Morrison, Canton, Ohio—For the Canton AGO chapter, First Methodist Church, Jan. 11: Fanfare, Purcell; Flute Solo, Arne; If Thou But Suffer God to Guide Thee and Prelude and Fugue in G major, Bach; Scherzo, Vierne; Lamento, Dupré; Toccata, Gigout; Fantasy on Nursery Tunes, Elmore. Mrs. Morrison, soprano, assisted.

Elmer A. Tidmarsh, MusD, Schenectady, N.Y.—Memorial chapel, Union College, Jan. 29: In Thee Is Gladness and Toccata, Adagio and Fugue in C, Bach; Pastorale, Franck; Fireflies, Vierne; Finale, Symphony 8, Widor; Prelude and Liebestod, Tristan and Isolde and Ride of the Valkyries, Die Walkure, Wagner.

Berniece Fee Mzingo, Indianapolis, Ind.—Christ Church Cathedral, March 3: Voluntary for Cornett, Stun, Blow; Jesu, meine freude, Karg-Elert, March 24: Pange Lingua and Iste Confessor, Peeters; Vexilla Regis and Christe Redemptor, Evans; The King's Majesty, Sowerby.

Robert A. Arnold, West Chester, Pa.—Memorial Church of the Holy Cross, for the Reading AGO chapter, Feb. 12: Sinfonia Wir danken dir, Gott, Bach; Air and Gavotte, Wesley; Flute Solo and Gavotte, Arne; Finale Variations, Concerto in G minor, Handel.

Robert King, Conway, S. C.—James Memorial chapel, Union Theological Seminary, Feb. 12: Benedictus, Couperin; Toccata in F, Bach; Sonata 2, Hindemith; mit Freuden zart, Pepping; Chorale in A minor, Franck.

Donald R. Reber, Reading, Pa.—Memorial Church of the Holy Cross, for the Reading AGO chapter, Feb. 12: Fugue on B-A-C-H, Schumann; Adagio, Liszt; Chorale in A minor, Franck.

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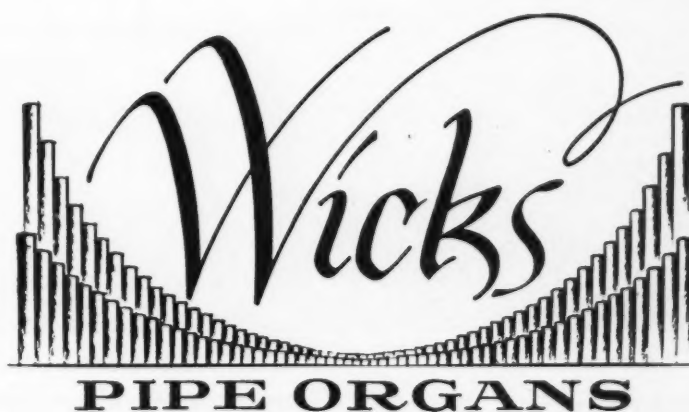
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Suggests Bases for Organist-Church Agreements

By CHARLOTTE BISHOP

Some time ago in an editorial regarding church musicians and their jobs being subject to the whims of church officials, music committees, etc., I believe you asked whether anyone had any suggestions. (Any Way Out, Sept. 1960)

After about 25 years as organist-director and a number of years of operating an unofficial employment agency for the St. Louis AGO Chapter and the churches in our area, I would like to offer some observations and suggestions.

There have been instances where churches, whether justified or not, fired the organist without warning or notice. There have also been instances where the organist closed the console after Sunday service and told the church officials to go hunt another organist. In my opinion, both of these represent bad situations and I believe that we should work to find ways to avoid such crises.

The best time to avoid such a situation is *before* the church hires the organist or before the organist accepts the position. Contracts have been suggested and I believe that our national organization has gone on record as recommending them. I agree—not particularly for guarantee of tenure, but for clarification.

At our recent golden anniversary mid-winter conclave banquet Dr. Clarence Dickinson suggested that organists spend as much time "looking over the minister" as they do in "looking over the organ" before they accept a position. I would go a little further and suggest that you find out exactly what the church wants from you and whether you are capable or willing to provide what they want. Sit down together and talk it over. Churches have many organizations and officers and committees and often the organist is battered between too many bosses. Get acquainted with the clergyman, find out the type of

CHARLOTTE (Mrs. Harry) Bishop operated the St. Louis AGO Chapter's unofficial employment agency for a number of years. This article reflects these experiences and her personal ones in several St. Louis churches.

music he and the congregation prefer, how many services you are to play during the year, what about choirs, extra programs, weddings and funerals. Get it all down on paper, then both you and the church think about it. Go back for a second look and be sure everybody understands everyone else.

THEN, draw up an agreement (I like that term better than "contract") spelling out what you are to do and what the church is to do. Be sure to provide for re-negotiation if situations change. Then make arrangements for a fair way to dissolve the agreement at the discretion of either party.

Sometimes this discussion of duties can lead to a re-evaluation of the music budget. How many times have I been called by a church representative to find a church organist. Almost without exception the caller would say in one way or another "We know that we haven't been paying our former organist enough." Then would come the question—"How much?" There isn't any answer to this question. No formula fits all cases. You can't take the number of members of the church, multiply it by a given number, divide by the number of choirs and add the numbers of manuals on the organ, then arrive at a basis of remuneration.

Factors involved might include: type of organ, number of services and choirs, clergyman, music committee, how much interference in choice of music, organ students permitted and if so, may they use the organ for practice, etc. You can probably add a lot of items to the list. However, there are organists who will drive a long way just to play on a good instrument, or will work with a certain clergyman who is congenial or inspirational or will take a position because the choir is particularly faithful or talented. Each situation calls for its own solution. Sometimes even a fantastically good salary wouldn't make up for a choir which



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brags that it is full of "prima donnas" (they have, you know), or a music committee that doesn't know music but know what they like and insist on dictating exactly the tempo of the hymns or the choice of anthems. Factors, factors—but find out about them *beforehand*, then draw up the agreement.

This may not be entirely pertinent to the discussion, but my recommendation would be that an organist *never* donate his services. Even if only a token salary is paid, it can always be donated back to the church via the annual budget or memorial fund or some way. The next organist might have to have some remuneration (most of them like to eat) and a church which has enjoyed *free* music, never quite gets used to the idea of paying for it. The time will come when the benefactor tires of the job, leaves town or for some reason a replacement must be found. Woe to the replacement. I tried it.

Now let's think about the organist who is already serving a church and all is calm, but there is no way of knowing when the situation might change.

Have a conference with the minister. He is cognizant of the church activities and personalities. If you are happy with the situation and his co-operation, TELL HIM. Most of us fail to say anything good when things are going smoothly, but we can be most articulate when we are being obstructed or just plain angry with a situation or an individual or group.

You can then ask whether there is anything you might do to improve the music. Maybe he has been hearing "rumblings" but doesn't want to tell you that your preludes don't always prepare the congregation for worship. Maybe you've used too many new anthems and the congregation would like to hear an old favorite or two. At least give him an opportunity to make suggestions and, if there are any, work them out.

Then, suggest that it is a good idea to anticipate that there might come a time when circumstances might change—new church officers or different minister, or you might want to accept a different position. Set up the machinery for outlining the scope of your activities and what

would be fair in the way of severing connections. This, if set up in times of peace and harmony, could save the day when a new committee wants to show its authority by tossing out the organist, or whatever. An agreement has been made and may give them pause. At least, you are "protected" under the terms agreed upon.

Suppose there are real problems. You have a choir which contains "prima donnas" and they let you know about it. You might have a music committee whose members feel they *must* "take an interest", which amounts to mere meddling. You can't get the church to have the organ properly serviced. Perhaps the clergyman is thoughtless—he schedules too many services which are not the problem for him that they are for you, your singers won't co-operate and perhaps you are not being paid enough to justify the extra demands upon you.

If the situation is explosive, better look around for a different church. If you want to save it or still hope that it can be saved, again I still say TALK IT OVER, first with the clergyman, then possibly with whoever is causing the problem. At any rate, try to *solve* the problem, don't just smoulder. If it can't be satisfactorily solved, either live with it or leave it. If it can be solved, solve it and then get back to the idea of the "agreement" to clarify positions, duties, etc. in order to avoid a repetition of the difficulty or to deal with other possibilities before they arise.

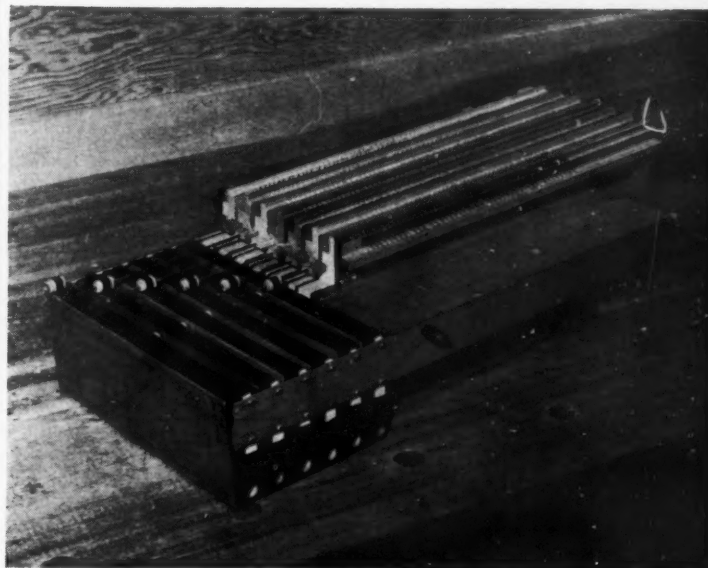
To sum up: I believe that an *agreement*, carefully drawn and revised from time to time, can save a lot of heartaches and wear and tear on the organist, the clergy and the congregation and leave everybody free to do a better job of music, preaching and worship. After all, isn't that the ultimate goal?

FRANCIS JACKSON'S April 5 recital scheduled to open the mammoth Austin at the Fifth Avenue Presbyterian Church, New York City, has been cancelled because of a delay in construction resulting from last summer's strike of sheet metal workers.

(This is the first in the series of messages we mentioned in our March advertisement).

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Larger Choral Works Appear as Season Wanes

Lent and Easter will be over at the time this issue reaches most of its readers. So most directors of choirs, choruses, festivals and choral workshops can again broaden their visions to take in more of a view of the future—the months ahead and the year ahead.

It is thus opportune that some larger works, without such specific ties to the church calendar, should appear. These are, of course, surrounded by the musical flood of less ambitious works.

Robert Ward's new cantata, *Earth Shall Be Fair* (Galaxy) is a large scale festival work for mixed chorus (or double chorus of adult and youth choirs) and an extensive but not unreasonably difficult use of a junior choir. It is scored for full orchestra (parts on rental) but is well planned for use of organ alone on the accompaniment. There are no solos, though the junior part can be sung by a soprano. The work is designed for a choir festival and would be most effective in these circumstances with the congregation joining in the final hymn.

Ludwig Lenel's *Magnificat* (Summy-Birchard) is written for a much different set of conditions. In Latin and making musical and technical demands on the singers, its proper climate for performance would be a scholarly one. Suggestions for various instrumental doublings of the *cantus firmus* are given as well as its use with Scheidt's *Magnificat* quinti toni for organ.

Robert Elmore's *Psalm of Redemption* (J. Fischer) is full of frankly dramatic effects, especially in the brass writing. It should not, we think, be performed without the brass sextet and percussion but with them could be a stunning addition to a big festival program. The demands on the singers are not exorbitant, the organ part is showy and there is limited use of alto and baritone solo.

G. Winston Cassler's *Festival Service* (Augsburg) could be useful in a situation of lesser musical resources. With generous use of standard hymns in which the congregation participates, with some naive alterations on other hymn material and the addition of considerable practical original writing, this work uses some easy solo bits and trumpets.

Turn Back, O Man (Galaxy) was transcribed by George Blair from Holst for SA junior choir festival use. Thurston Dart has edited Purcell's funeral anthem, *Man That Is Born of a Woman*, and Bull's short *In the Departure of the Lord*. Alan Ridout's *Magnificat* and Nunc Dimittis in E is for unison boys' voices. Also for treble voices is Gordon Young's bright, easy *Now Let Us All Praise God and Sing*. Robert Storer's unaccompanied *Give Thanks unto the Lord* has many changes of meter; a good choir would not find it difficult. Robert Williams' spiritual, *Lord I Can't Turn Back* has a soprano solo.

Fourteen Psalm Settings of the Early Reformed Church in Scotland (Oxford) are edited by Kenneth Elliott. These are interesting; we are not sure of their wide usefulness. Also from the historic past are new editions of the *Magnificat* and *Nunc Dimittis* from Thomas Tomkins' *Second Service* and John Weldon's *Hear My Crying*.

Also from Oxford came: a practical *Missa Brevis* in C minor by Brian Trant; a *Short Communion Service* by Alan Biggs; a big-style *O Praise God in His Holiness* by William Lovelock; Christopher Edmunds' *Of the Father's Heart Begotten* which starts quietly and ends full, and C. Armstrong Gibbs' setting of Psalm 122.

The timing of Carl Fischer's anthems sent this month might be open to question. Austin Lovelace's *So Lowly Doth the Saviour Ride* is combined choir material for Palm Sunday. For Easter are Myrtha Licht's folk-like *Spring Leads Death to Life* for combined choirs and handbells or chimes, and Carl Mueller's two SABs: *Alleluia! Christ Has Triumphed* and *Lo, the Earth Is Risen Again*. For Christmas are David H. Williams' *A Song of Jesus* based on Kingsfold, *The Heavenly Gates Are Opened* arranged by Donald Read from an Austrian carol and Carl Mueller's *A Holy Child Is Born*. Lee Kjelson has an interesting hymn anthem on *Once to Every Man and Nation*. Ross Hastings does some rather ingenious things with his original tune to *O God Our Help in Ages Past*. Stanley Saxton has a conventional and practical setting of *Praise the Lord, O My Soul*. Wallace Heaton's *Faith in God* also stresses the practical. Carl Mueller's *SA Sing and Worship*, Volume 1, has been reissued with the renewal of the copyright.

The very thick stack from Mills Music this month thinned considerably when we removed the many duplicates, the anthems previously listed and a quantity of strictly secular material. Remaining were a rather maudlin *God Is Everywhere* by

Frederick Williams with soprano solo and piano accompaniment; an SA O How Amiable Are Thy Dwellings by Guy Eldridge, also with pianistic accompaniment; a Canticle of Praise by Edward Jurey which turns out to be another very simple version of the hymn, Praise to the Lord; an attractive This Is Truly the House of God by Edward Rubbra; a curious Christmas Behold the Star by John Vincent; and three a cappella works in Latin by Swedish composers: an SAB Missa Brevis by Lars-Erik Larsson, an SAB Kyrie and Gloria by Olof Gullberg and a Laudi by Ingvar Lidholm.

J. Fischer sent us two of three short anthems for Lent by Robert Elmore. Both The Lord Is Nigh and Except a Man Be Born Again are original and useful. Wilt Thou Be Nigh, Purdy-Morgan, is an almost banal three stanza hymn with a little coda. Theron Kirk's The Child and the Lamb is another setting of the William Blake poem. Ruth Bampton's Lift Up Your Hearts enlists the congregation on the St. Ann tune. J. Fischer publishes separately two familiar choruses from Maunder's Olivet to Calvary. The company also issues one of the two highly-arranged versions of patriotic songs received this month—the ornate version of O Columbia, the Gem of the Ocean which Alexander Schreiner has made for the Mormon Tabernacle choir in which he introduces some convenient strains of Sousa's The Stars and Stripes Forever. Of course orchestra parts are available.

The other of these flagwavers is one by Eric W. G. Leidzen on America the Beautiful (Bandland, Inc.) The accompaniment here is very much for the piano but both band and orchestra accompaniments are available. School graduations thus have a couple more of these to choose from.

Summy-Birchard offers an eight part unaccompanied Et Incarnatus by Anton Bruckner and a rather curious Purcell Nunc Dimittis. Parke Barnard's Sing, My Soul is small and ingenious.

Austin Lovelace's very small Short Communion Service in D minor (Fitz-Simons) is for unison voices and should be very serviceable. Despite an accompaniment which would be pretty busy on the organ, Camil Van Hulse's big excerpt from his Beatitudes (Be Glad and Rejoice) would sound well in voices; it has both Latin and English text. Herbert Grieb's God Is Our Hope divides all but altos in a few places but otherwise is attractive and without problems. There is much unison in Leone Severin's O Be Joyful in the Lord; a trio of trumpets can be used.

Augsburg, too, includes some Easter in

its stack—a quiet intense Robert Wetzler Easter Dawning at the Tomb and a busy a cappella Easter Te Deum by Daniel Moe. Leland Sateren has done some useful editing of the Brahms SATBB motet, Sing Praise to God. The profusion of accidentals might make Jean Berger's unaccompanied Seek Ye the Lord hard to tune; it is not for the "average" choir. Once he gets past the hums, G. Winston Cassler's Divinium Mysterium arrangement, Of the Father's Love Begotten, is good. We hardly feel the original material called for the complexity of Margrethe Hokanson's arrangement of Rinck's Jesus Meek and Gentle. Leland Sateren's edition of See What Love from Mendelssohn's St. Paul makes no additions worth junking your present copies for but his simple version of Veni Sancte Spiritus, Come Holy Ghost, is effective. Austin Lovelace's unison The Lord My Shepherd Is has an Appalachian flavor.

Harry Geller's Swing Spiritual series (Marks) is hardly in our province; we note: Joshua, Swing Low and I Want to Be Ready.

Walton Music Corporation sends a group for Easter and Lent; most are arrangements. Walter Ehret has arranged two spirituals (Calvary and O Darkest Woe) and a folk hymn (Jesus Our Lord Is Crucified). Another spiritual, Twas on One Sunday Morning, is arranged by G. Gordon Blaine. There is a free Ziener arrangement of the Dykes Hymn, Behold the Lamb of God, and a Glen Darst Christ Hath Triumphed, Alleluia. Neither of Warren Angell's original melodies for O Day of Resurrection or All Glory Laud and Honor has any of the distinction of the tunes usually associated with the texts. Three short Lenten motets by Royal Stanton (He Was Despised, Behold and See, and He Dies, the Friend of Sinners) are perhaps the most valuable of this group.

Leland Sateren has done a simple hymn anthem on a familiar Manx tune as Love of the Father (Schmitt, Hall and McCreary). Joseph Roff's The Way, the Truth and the Life makes likewise small demands for performance. A Prayer for Today, an SSA by Phyllis Hoffman and L. Marguerite House, seems to us not service material but rather intended for a near-secular program.

Jack C. Goode's Psalm of Unity (DeLuxe Music) is largely unison and has a calm pastoral quality.

Noel Goemanne's unaccompanied setting of The Lord's Prayer (World Library) has both Latin and English text; in style it derives from the age of vocal counterpoint and achieves a suitable restrained mood.—FC

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ODELL FIRM REBUILDS BLOOMFIELD, N.J. ORGAN COMPLETION IN FEBRUARY

Westminster Presbyterian's 4-Manual Retains 16 stops of 1891 Odell Tracker
Richard A. Barrows Is Director of Music

The Westminster Presbyterian Church, Bloomfield, N. J., completed an extensive project in February for the restoration and tonal implementation of its four-manual Odell organ. The organ, built and installed in 1925 with Mark Andrews as consultant, replaced an 1891 Odell tracker action organ. Sixteen of the original stops are still serving in the present instrument, newly rebuilt by the same concern of J. H. & C. S. Odell & Co., Yonkers, N. Y.

Richard A. Barrows, organist and director of music for the church, was consultant with J. Franklin Odell and William H. Odell.

The revised tonal scheme is as follows:

GREAT

Double Open Diapason, 16 ft., 61 pipes
First Diapason, 8 ft., 61 pipes
Second Diapason, 8 ft., 61 pipes
Viola d'Gamba, 8 ft., 61 pipes
Gross Flute, 8 ft., 61 pipes
Dulciana, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Wald Flute, 4 ft., 61 pipes
Octave Quint, 2½ ft., 61 pipes
Super Octave, 2 ft., 61 pipes
Furniture, 4 ranks, 244 pipes
Trumpet 8 ft., 61 pipes

SWELL

Bourdon, 16 ft., 61 pipes
Diapason, 8 ft., 61 pipes
Viol d'Orchestre, 8 ft., 61 pipes
Vox Celestis, 8 ft., 49 pipes
Gedeckt, 8 ft., 61 pipes
Aeoline, 8 ft., 61 pipes
Violina, 4 ft., 61 pipes
Harmonic Flute, 4 ft., 61 pipes
Flautino, 2 ft., 61 pipes
Cornet, 3 ranks, 183 pipes
Trompette, 8 ft., 61 pipes
Cornopean, 8 ft., 61 pipes
Oboe, 8 ft., 61 pipes
Vox Humana, 8 ft., 61 pipes
Clarion, 4 ft., 12 pipes

CHOIR

Clarabella, 8 ft., 61 pipes
Sallcional, 8 ft., 61 pipes
Principal, 4 ft., 61 pipes
Flute d'Amour, 4 ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Sesquialtera, 2 ranks, 122 pipes
Clarinet, 8 ft., 61 pipes
Harp, 44 metal bars

ECHO

Concert Flute, 8 ft., 73 pipes
Muted Viol, 8 ft., 73 pipes
Rohr Flute, 4 ft., 73 pipes
Grave Mixture, 2 ranks, 122 pipes
Vox Humana 8 ft., 61 pipes
Cathedral Chimes, 20 bells

PEDAL

Major Bass, 16 ft., 32 pipes
Open Diapason, 16 ft.
Bourdon, 16 ft., 32 pipes
Lieblich Gedeckt, 16 ft.
Bass Flute, 8 ft., 12 pipes
Dolce Flute 8 ft.
Furniture, 4 ranks
Trombone, 16 ft., 32 pipes
Trompette 8 ft.

TWO FAMED CHURCH MUSICIANS GET NEW UNION POSTS



VERNON DE TAR

At the same time Dr. Robert Baker's appointment to head the school of music of the Union Theological Seminary was announced, three other major appointments were listed. Alec Wyton and Vernon de Tar were named associate professors and Dr. Robert S. Tangeman will become director of graduate studies.

Mr. Wyton, born in England and educated at the Royal Academy of Music and at Oxford University, is chairman of the AGO examination committee. His work at the Cathedral of St. John the Divine since 1954 and his frequent appearances at national conventions and at workshops have given him a wide and enthusiastic following.



ALEC WYTON

Mr. de Tar has been at New York's Church of the Ascension since 1939, a lecturer at Union since 1945 and a member of the organ faculty of the Juilliard School since 1947. A graduate of Syracuse University, he is a member of the joint commission on music in the Episcopal church and a member of the commission on music of the National Council of Churches.

Dr. Tangeman graduated from Harvard University *magna cum laude* in 1932 and a year later was awarded his MA in music. He did graduate work at Ecole Normale de Musique, Paris, and received his PhD from Harvard in 1947. He has served on the Union staff since 1953.

New Books

Two books of highly specialized interest to segments of our readers audience have reached us recently.

A second edition of *The People's Hymnal*, published by the World Library of Sacred Music under the imprimatur of the Catholic diocese of Covington, has been prepared for congregational use by the hymn committee of the Theological College. The voice book (voice line and words only) has all the tunes written in C or G; the organ copy is available in either high or low pitch with normal keys used. We think this device in the voice book is open to question but the selection of hymns in the book is a major improvement over some of the book's predecessors. It is very inexpensive when ordered in quantity.

Not yet being a hopeless addict of handbells, we are not as excited over Nancy Poore Tufts' *The Art of Handbell Ringing* (Abingdon Press) as some of our readers will be, but we can compliment the organization of the little book, its clarity and terseness, its bibliography including a good list of suggested music and its effective index. It would, we fear, take one of the dedicated to say more.—FC

EASTMAN CHURCH MUSIC WORKSHOP LISTS STAFF

Dr. Eric Werner, Hebrew Union College-Jewish Institute of Religion school of sacred music, New York City, will again participate in the workshop for church musicians July 10-14 at the Eastman School of Music, Rochester, N. Y.

Dr. David Craighead, organ department head, and Dr. Allen McHose, director of the summer sessions, will also serve. Dr. M. Alfred Bichsel, head of the church music course at Eastman, will direct the Protestant organists and directors as part of the workshop.

Considerable emphasis on contemporary church music will balance the study of the history and tradition of early sacred music.

WESTCHESTER FESTIVAL COMBINES SEVEN CHOIRS

Seven choirs of Westchester County, N.Y. participated in the fourth annual choir festival Feb. 5 sponsored by the Methodist Church of the Tarrytowns. Under the direction of Joy Peterson, the combined choirs sang works of Graun, Handel, Brahms, Schubert and Vaughan Williams. Clarence Jones accompanied the choirs, and played the following: Allegro, Concerto 41, Handel; Rhosymedre, Vaughan Williams; Chant Heroique, Young; Psalm 19, Marcello.

WINSTON JOHNSON, AAGO, and Robert Rank, AAGO, were organists in a third annual choir festival Feb. 19 at the First Methodist Church, Seattle, Wash.

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San Francisco State College will present
Professor Germani in seven master classes, Saturday mornings, April
22, through June 3, 10 to 12 a.m. in St. Luke's Church, San Francisco.

Fee for the classes is \$40. Enrollment
includes the privilege of special seating in the Chancel of Grace Cath-
edral for the Bach Cycle concerts.

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REUTER WILL BUILD FOR ROCKFORD CHURCH

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Oval Illinois Edifice Will Have
Three-Manual in Chancel Area—
Installation Set for Summer—
Dirksen to Install

The Reuter Organ Company of Lawrence, Kans. has been awarded a contract to build a three-manual thirty-rank instrument for the First Evangelical Free Church of Rockford, Ill.

The sanctuary of this church is oval shaped and the pipework of the organ will be located behind the curved wall which forms the rear of the chancel area. The individually expressive swell and choir divisions along with the enclosed pedal pipework will be located to the left as one faces the chancel and the pipework for the unenclosed great and pedal divisions to the right.

Negotiations for the instrument were handled by R. W. Dirksen, Freeport, Ill., who is the district representative for the company and who will also install the instrument. Installation is scheduled for this coming summer.

The stoplist is as follows:

GREAT

Open Diapason, 8 ft., 61 pipes
Traversflöte, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Harmonic Flute, 4 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Mixture, 3 ranks, 122 pipes
Chimes (prepared)

SWELL

Geigen Principal, 8 ft., 68 pipes
Rohrflöte, 8 ft., 68 pipes
Salicional, 8 ft., 68 pipes
Vox Celeste, 8 ft., 56 pipes
Nachthorn, 4 ft., 68 pipes
Blockflöte, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Trompette, 8 ft., 68 pipes
Hautbois, 4 ft., 68 pipes
Tremulant

GERMANI COMMITTEE



MRS. AMBROSE N. DIEHL, chairman of the committee for the Germani Bach concerts in San Francisco beginning April 22, is shown with Italian Consul General Alessandro Savorgnan and E. Paul Fitz Gerald, executive secretary for the committee.

CHOIR

Viola, 8 ft., 61 pipes
Gedeckt, 8 ft., 61 pipes
Dulciana, 8 ft., 61 pipes
Unda Maris, 8 ft., 49 pipes
Koppelflöte, 4 ft., 61 pipes
Nasard, 2½ ft., 61 pipes
Zauberflöte, 2 ft., 61 pipes
Tierce, 1½ ft., 61 pipes
Clarinet, 8 ft., 61 pipes
Tremulant

PEDAL

Diapason, 16 ft., 32 pipes
Sub Basse, 16 ft., 32 pipes
Rohrflöte, 16 ft., 12 pipes
Octave, 8 ft., 12 pipes
Bourdon, 8 ft., 12 pipes
Rohrflöte, 8 ft., 32 notes
Twelfth, 5½ ft., 32 notes
Super Octave, 4 ft., 12 pipes
Bourdon, 4 ft., 12 pipes
Fagotto, 16 ft., 32 pipes
Fagotto, 8 ft., 12 pipes
Clarion, 4 ft., 12 pipes

Organ Music

We are rather surprised at the quantity of music published in the last few years for manuals alone. This is not something new, of course. Many composers (Franck and Vierne, for instance) have written groups of pieces labelled "for organ or harmonium" and of course considerable earlier music, including most of the familiar English organ music, did not make use of pedals. But we cannot avoid remarking about a resurgence of the interest of publishers in music for manuals only, whether from new sources or from old.

We recently received Flor Peeters' opus 90, Praeludien und Hymnen, which bears the imprint of Musikverlag Schwann, Düsseldorf, Germany. These 16 pieces in the church modes for manuals only are of many moods and styles. Harmonically they are essentially conservative but some very pleasant chant-like freedom appears in their rhythmic concepts. Of convenient lengths, we can envision their usefulness in the services of widely varied denominations.

Oxford's For Manuals Only (Eight Short Pieces Old and New) balances four older composers (Zachau, Kauffmann, Greene and Stanley) against four contemporaries (Tomlinson, Peeters, Hurford and Cranmer). This is another volume well worth careful consideration. Oxford also has Two Voluntaries by Handel (from a set of 12) for manuals only. These follow the familiar English format, a slow section plus an allegro. Oxford's An Album of Memorial and Funeral Music has seven arrangements suitable for the occasions intended. The work of the transcribers is skillful and intelligent.

Presser's series for electronic spinets has added an Album of Wedding Music prepared by Mark Laub. It contains all the warhorses.

Carl Fischer has sent reissues of Candler's Fanfare-Procession and of Dubois' Entrée du Cortège (Wedding Mass) and the Franck Cantabile, all with Hammond registration.—FC

LELAND B. SATEREN



LELAND B. SATEREN is currently studying 30 college choirs and music departments in the Northeastern quarter of the United States. The research, made possible by a special grant, will cover a period of 12 weeks and will investigate the broader aspects of college choral singing.

Mr. Sateren, chairman, department of music, Augsburg College, Minneapolis, hopes to assist his college and other institutions in its area in their choral practices.

A frequent contributor to professional magazines and author of two books and more than 200 published choral works, he serves as a frequent festival adjudicator and clinician.

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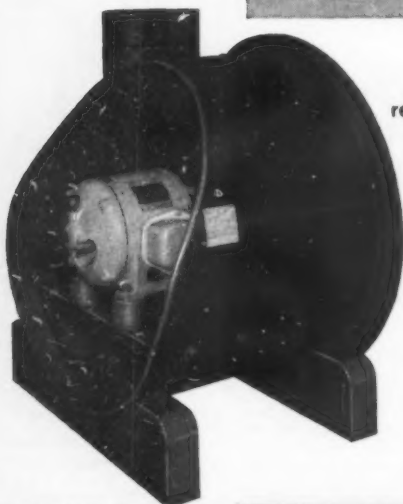
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INSTALL NEW MÖLLER IN RICHMOND CHURCH

COMPLETION MARCH 1962

Northside Baptist in Virginia City Will
Have 3-Manual Instrument—Instal-
lation Planned for Chambers in
Chancel

The M. P. Möller Company will install a three-manual organ in the Northside Baptist Church, Richmond, Va. Completion is scheduled for March, 1962. The entire organ is housed in two chancel organ chambers with the great unenclosed, and the swell and choir each under individual expression. The five year old church has a seating capacity of approximately 950.

The specification was prepared by Möller representative, L. B. Buterbaugh in consultation with Roy S. Butler, chairman of the organ committee.

The stoplist is as follows:

GREAT

Diapason, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Super Octave, 2 ft., 61 pipes
Fourniture, 3 ranks, 183 pipes
Chimes, 21 bells

SWELL

Rohrflöte, 16 ft., 12 pipes
Rohrflöte, 8 ft., 61 pipes
Viole de Gambe, 8 ft., 61 pipes
Viole Celeste, 8 ft., 49 pipes
Principal, 4 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Trompette, 8 ft., 61 pipes
Schalmey, 4 ft., 61 pipes

CHOIR

Nasonflöte, 8 ft., 61 pipes
Erzähler, 8 ft., 61 pipes
Erzähler Celeste, 8 ft., 49 pipes
Nachthorn, 4 ft., 61 pipes
Nazard, 2 2/3 ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Cromorne, 8 ft., 61 pipes
Chimes 21 notes

WA-LI-RO'S 28TH SEASON LISTS STAFF AND DATES

Wa-Li-Ro choir school's 28th season on Put-in-Bay Island in Lake Erie opens its five-week session June 19 for Episcopal choir boys. It offers choir training in place of the handicrafts of the average camp for boys. Activities include swimming, boating, picnics and visiting other islands by boat.

The week of July 3 a special course for choirmasters will be conducted. Each student choirmaster may bring two boys to take part in the demonstration choir. The faculty for this week will include Allan Wicks, Manchester Cathedral, England, who will also direct the final festival evensong July 7 in Grace Church, Sandusky; Dr. Leo Sowerby, Chicago and Paul Allen Beymer, Shaker Heights, Cleveland. Mr. Beymer and Warren Miller will be on duty the entire season.

UPTOWN NYC CHAPEL HEARS LENTEN MUSICAL SERIES

Clinton Reed, organist and choirmaster of the Chapel of the Intercession, New York City, arranged a series of programs for the Lenten season.

He was organist Feb. 12 and 26 and Gerald Weale, assistant organist, played Feb. 19. The University of Richmond choir, James Erb conductor, was heard March 5 and the choir of St. Martin's Church combined with the Intercession choir March 12 for the Brahms Requiem. Mr. Reed conducted and Mr. Weale was at the organ; string quartet, flute and oboe assisted. The Brahms was heard March 19 at St. Martin's Church.

PEDAL

Bourdon, 16 ft., 32 pipes
Rohrgedeckt, 16 ft.
Principal, 8 ft., 32 pipes
Bourdon, 8 ft., 12 pipes
Rohrflöte, 8 ft.
Octave, 4 ft., 12 pipes
Rohrflöte, 4 ft.
Octavin, 2 ft., 12 pipes
Contra Trompette, 16 ft., 12 pipes
Trompette, 8 ft.
Trompette, 4 ft.

BALDWIN 3-MANUAL READY FOR PRODUCTION

SHOWN AT AGO CONVENTION

Robert Read Plays First Public
Recital at Wilson Auditorium,
University of Cincinnati —
7 Channels of Amplification

The Baldwin three-manual electronic instrument (model 12), unveiled for the first time at the AGO convention in Detroit last summer, was used for its first public program by Robert Read Dec. 13 at Wilson auditorium on the University of Cincinnati campus.

The standard installation has seven channels of amplification and a total of 360 watts of power. The Baldwin company is arranging for factory installation through local representatives. Plans for the regular manufacture of the model are now complete and consoles are already in production.

The stoplist is as follows:

GREAT

Bourdon, 16 ft.
Diapason, 8 ft.
Open Flute, 8 ft.
Gemshorn, 8 ft.
Flute Celeste, 2 ranks
Principal, 4 ft.
Gross Gedeckt, 4 ft.
Twelfth, 2 2/3 ft.
Fifteenth, 2 ft.
Mixture, 4 ranks
Trumpet, 8 ft.
Tremulant
Harp
Celesta
Chimes
Carillon

SWELL

Lieblich Gedeckt, 16 ft.
Violin Diapason, 8 ft.
Stopped Flute, 8 ft.
Copula, 8 ft.
Salicional, 8 ft.
Viox Celeste, 2 ranks
Principal, 4 ft.
Flauto Traverso, 4 ft.
Salicet, 4 ft.

Nazard, 2 2/3 ft.
Flautino, 2 ft.
Mixture, 4 ranks
Double Trompette, 16 ft.
Trompette, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.
French Horn, 8 ft.
Clarion, 4 ft.
Tremulant

CHOIR

Contra Dulciana, 16 ft.
Geigen Diapason, 8 ft.
Gedeckt, 8 ft.
Dulciana, 8 ft.
Unda Maris, 8 ft.
Geigen Principal, 4 ft.
Nachthorn, 4 ft.
Nazat, 2 2/3 ft.
Block Flöte, 2 ft.
Siffelöte, 1 ft.
Clarinet, 8 ft.
English Horn, 8 ft.
Tremulant

PEDAL

Contra Bourdon, 32 ft.
Diapason, 16 ft.
Bourdon, 16 ft.
Violone, 16 ft.
Lieblich Gedeckt, 16 ft.
Principal, 8 ft.
Flute, 8 ft.
Lieblich, 8 ft.
Choral Bass, 4 ft.
Wald Flöte, 2 ft.
Mixture, 2 ranks
Bombarde, 32 ft.
Trombone, 16 ft.
Trumpet, 8 ft.
Clarion, 4 ft.

CHURCH IN AKRON HEARS LENTEN NOONDAY SERIES

A series of Lenten noonday recitals at the First Congregational Church, Akron, Ohio introduced the innovation this season of making alternate programs solo voice recitals of suitable music. Farley K. Hutchins played the March 1 recital; Charles Merritt played March 15 and accompanied Betty Gotshall Dornan March 8 and William Eyssen March 22.

The choir plus instruments performed Bach cantata 6, Bide with Us, Palm Sunday evening.

Small Church

GREAT

Diapason 8 ft., 85 pipes
Flute 8 ft., 85 pipes
Salicional 8 ft., 73 pipes
Viole d'Amour 8 ft., 61 pipes
Octave 4 ft., 61 notes
Twelfth 2 2/3 ft., 61 notes
Fifteenth 2 ft.
Chimes Prepared
Swell to Great

SWELL

Flute 8 ft., 61 notes
Salicional 8 ft., 61 notes
Vox Celeste 8 ft., 49 pipes
Viole 8 ft., 61 notes
Flute 4 ft., 61 notes
Nazard 2 2/3 ft., 61 notes
Piccolo 2 ft., 61 notes

PEDAL

Bourdon 16 ft., 12 pipes
Quinta 10 2/3 ft., 32 notes
Diapason 8 ft., 32 notes
Salicional 8 ft., 32 notes
Viole 8 ft., 32 notes
Flute 4 ft., 32 notes

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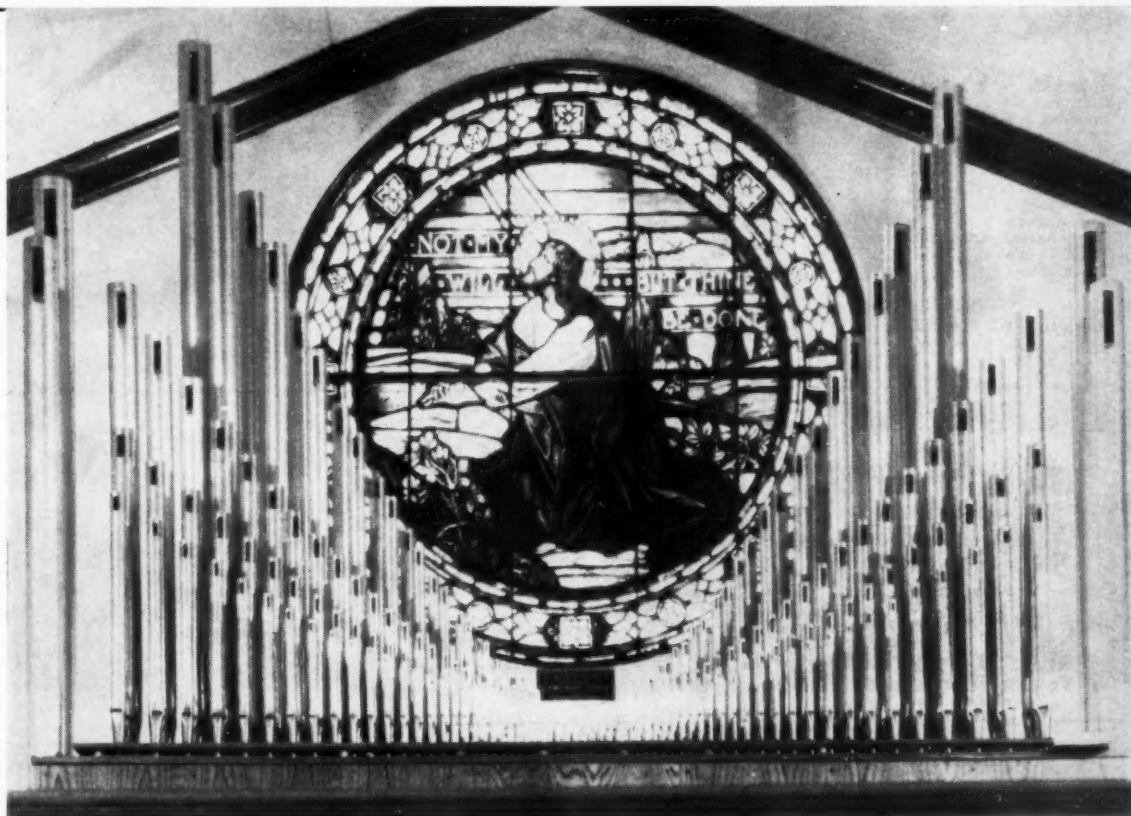
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FINISH WICHITA MÖLLER FOR END OF FESTIVAL FOR KANSAS CENTENNIAL

Beginning of Observance Jan. 29 Hears
Special Music—Eugene Butler,
Myrth Culp on Music Staff
of First Methodist

The large four-manual Möller organ for the not-yet-completed First Methodist Church, Wichita, Kans. may be installed before the end of the statewide observance of the centennial of the state of Kansas and will be used for a number of musical events in the coming season.

Eugene Butler, minister of music, and Myrth Culp, organist, in company with all other Wichita churches observed an official Centennial Sunday Jan. 29. Mr. Butler composed two works for brass ensemble especially for the observance, a Centennial Antiphon and a Paean of Praise. The 60-voice choir was heard in Vaughan Williams' All Hail the Power and The Battle Hymn of the Republic. Further musical events of Centennial Year will be reported by this magazine as they occur.

The disposition of the new organ for the church will be:

GREAT

Spitzflöte, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Spitzflöte, 8 ft., 12 pipes
Bourdon, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Quintade, 4 ft., 61 pipes
Waldflöte, 2 ft., 61 pipes
Mixtur, 2 ranks, 122 pipes
Fourniture, 4 ranks, 244 pipes
Carillon

SWELL

Gedackt, 16 ft., 61 pipes
Viola Pomposa, 8 ft., 61 pipes
Viola Celeste, 8 ft., 61 pipes
Rohrflöte, 8 ft., 12 pipes
Flauto Dolce, 8 ft., 61 pipes
Flute Celeste, 8 ft., 49 pipes
Praestant, 4 ft., 61 pipes
Flachflöte, 4 ft., 61 pipes
Doublette, 2 ft., 61 pipes
Fagot, 16 ft., 61 pipes
Trompette, 8 ft., 61 pipes
Fagot, 8 ft., 12 pipes
Hautbois, 4 ft., 61 pipes
Tremulant

CHOIR

Spitzgamba, 8 ft., 61 pipes
Quintflöte, 8 ft., 61 pipes
Erzähler, 8 ft., 61 pipes
Erzähler Celeste, 8 ft., 49 pipes
Nachthorn, 4 ft., 61 pipes
Herfenprincipal, 4 ft., 61 pipes
Prinzipal, 2 ft., 61 pipes
Terzflöte, 1½ ft., 61 pipes
Kleinquinte, 1½ ft., 61 pipes
Rohrschalmel, 8 ft., 61 pipes
Harp, 49 bars
Tremulant

BOMBARDE

Holzflöte, 8 ft., 61 pipes
Suavial, 4 ft., 61 pipes

HOLD DIOCESAN WORKSHOP IN ST. LOUIS POST-EASTER

The diocesan music commission of the Episcopal diocese of Missouri, St. Louis, will sponsor a music workshop April 7 and 8 at Thompson House, the Episcopal retreat house in Ladue. The faculty will be composed of the Rt. Rev. Chilton Powell, bishop of Oklahoma; Thomas Matthews, Tulsa, Okla., and Ronald Arnatt, Christ Church Cathedral, St. Louis. Special emphasis will be placed on the hymns and service music in the 1940 Hymnal. One session will be devoted to service playing.

Organists of all denominations are to be welcomed and will be urged to bring their clergy.

DREW UNIVERSITY TO HOST EIGHTH MUSIC CONFERENCE

Drew University, Madison, N.J., will hold its eighth annual church music conference May 6 for organists, choir directors, ministers and others interested. The music staff will include: Steven Prussing, New York Avenue Presbyterian Church, Washington, D.C. leading the reading of standard and recent anthems; Esther Mary Fuller, Paoli, Pa. in a junior choir demonstration; Lester W. Berenbrock, conference director; Nellie B. Blasius, Summit, N.J.; William Burns, Maplewood, N.J.; Lucille Manners, soprano; the junior choir of the Paoli Methodist Church and the Drew University college choir.

Septers, 3 ranks, 183 pipes
Bombarde, 8 ft., 61 pipes
English Horn, 8 ft., 61 pipes
Clairon, 4 ft., 61 pipes
Tremulant

ANTIPHONAL

Gedacktfloete, 8 ft., 61 pipes
Salicional, 8 ft., 61 pipes
Gemshorn, 4 ft., 61 pipes
Zymbel, 2 ranks, 122 pipes
Trompette Regale, 8 ft., 61 pipes
Tremulant

PEDAL

Cornet, 32 ft., 32 notes
Contrebasse, 16 ft., 32 pipes
Subbass, 16 ft., 32 pipes
Spitzflöte, 16 ft.
Gedackt, 16 ft.
Oktav, 8 ft., 12 pipes
Pommer, 8 ft., 32 pipes
Spitzflöte, 8 ft.
Gedackt, 8 ft.
Oktav, 4 ft., 12 pipes
Blockflöte, 4 ft., 32 pipes
Blockflöte, 2 ft., 12 pipes
Rauschbass, 3 ranks, 96 pipes
Contre Bombarde, 32 ft., 12 pipes
Bombarde, 16 ft., 32 pipes
Fagot, 16 ft.
Bombarde, 8 ft., 12 pipes
Clairon, 4 ft., 12 pipes

ANTIPHONAL

Lieblighbordun, 16 ft., 12 pipes
Gedackt, 8 ft.

VERSCHUEREN ORGAN GOES TO NOVA SCOTIA

FIRST UNITED IN SYDNEY

Slider Chest with Electric Key
and Stop Action Featured for First
Time in America in New Dutch
Built Instrument

The Holland American Organ Company, Harrisburg, Pa. H. H. Groenewegen general manager, received an order for a new three-manual Verschuieren organ, to be installed this summer in the First United Church of Sydney, Nova Scotia.

In this organ will be used for the first time on this continent a revolutionary construction of a slider chest with all electric key and stop action which eliminates pouches and pneumatics, so that re-leathering after a number of years will not be necessary. By the use of this action it will be possible to place the console at any distance from the organ.

The new organ will be located at either side of the chancel and has the following stop list:

GREAT

Diapason, 8 ft., 61 pipes
Rohr flute, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Koppel flute, 4 ft., 61 pipes
Doublette, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Trumpet, 16 ft., 61 pipes
Trumpet, 8 ft., 12 pipes
Trumpet, 4 ft., 12 pipes
Chimes, 25 notes

SWELL

Gedackt, 16 ft., 12 pipes
Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Viola da Gamba, 8 ft., 61 pipes
Gamba Celeste, 8 ft., 49 pipes
Aeoline, 8 ft., 61 pipes
Praestant, 4 ft., 61 pipes
Rohr flute, 4 ft., 61 pipes
Piccolo, 2 ft., 61 pipes
Sesquialter, 2 ranks, 122 pipes
Oboe, 8 ft., 61 pipes
Tremulant

CHOIR

Hohl flute, 8 ft., 61 pipes
Dulciana, 8 ft., 61 pipes
Spitz flute, 4 ft., 61 pipes
Nasard, 2½ ft., 61 pipes
Block flute, 2 ft., 61 pipes
Clarinet, 8 ft., 61 pipes
Chimes, 25 notes
Tremulant

PEDAL

Contra Bass, 16 ft., 12 pipes
Subbass, 16 ft., 32 pipes
Gedackt, 16 ft.
Octave Bass, 8 ft., 32 pipes
Bourdon, 8 ft., 12 pipes
Choral Bass, 4 ft., 12 pipes
Trombone, 16 ft.
Trumpet, 8 ft.
Clairon, 4 ft.

CHURCH IN BUFFALO ORDERS NEW TELLERS

DESIGN BY HANS VIGELAND

March Delivery Scheduled for Three-
Manual for Richmond Avenue Meth-
odist—Some Felgemaker Pipe-
work Reused in Plan

A three-manual Tellers is being built for the Richmond Avenue Methodist Church, Buffalo. Po-Chedley and Son, Inc. negotiated the contract. The tonal specification was designed by Hans Vigeland who acted as consultant for the Richmond Church.

Some existing Felgemaker pipework will be revoiced and incorporated in the new scheme. Delivery is scheduled for March.

The stoplist:

GREAT

Quintaten, 16 ft., 17 pipes
Principal, 8 ft., 61 pipes
Doppel Flöte, 8 ft., 61 pipes
Hohlflöte, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Copula, 4 ft., 61 pipes
Twelfth, 2½ ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Mixture, 3-4 ranks, 232 pipes
Trompette, 8 ft., 61 pipes
Chimes
Tremolo

SWELL

Viola Pomposa, 8 ft., 68 pipes
Viola Celeste, 8 ft., 68 pipes
Bourdon, 8 ft., 61 pipes
Viole Sourdine, 8 ft., 68 pipes
Praestant, 4 ft., 12 pipes
Flute Traverse, 4 ft., 68 pipes
Block Flute, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Fagot, 16 ft., 61 pipes
Hautbois, 8 ft., 12 pipes
Clairon, 4 ft., 61 pipes
Tremolo

CHOIR

Nason Flöte, 8 ft., 61 pipes
Dolcan, 8 ft., 61 pipes
Dolcan Celeste, 8 ft., 61 pipes
Nachthorn, 4 ft., 61 pipes
Harmonic, Piccolo, 2 ft., 61 pipes
Larigot, 1½ ft., 61 pipes
Krummhorn, 8 ft., 61 pipes
Tremolo

PEDAL

Montre, 16 ft., 32 pipes
Quintaten, 16 ft., 32 pipes
Sanftbass, 16 ft., 12 pipes
Octav, 8 ft., 12 pipes
Quintade, 8 ft., 12 pipes
Flötenbass, 8 ft., 32 notes
Prinzipal, 4 ft., 12 pipes
Gedackt, 2 ft., 32 notes
Mixture, 3 ranks
Bombarde, 16 ft., 12 pipes
Fagot, 16 ft.
Trompette, 8 ft.
Hautbois, 4 ft.

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Arnold Schoenberg—To Her I Shall Be Faithful	SATB*	25c
Arnold Schoenberg—Two Comely Maidens	SATB*	25c
Roger Sessions—Turn, O Libertad	SATB	40c
Eli Siegmeister—Lazy Afternoon, from "Ozark Set"	SSA	25c
Robert Starer—Five Proverbs on Love	SATB*	60c

*a cappella

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ARTHUR H. SNIDER



ARTHUR H. SNIDER, well-known Dayton, Ohio, organist and maintenance man, died Jan. 28 in a hospital at the age of 53 after a series of heart attacks.

Born in Indiana, he had lived in Ohio most of his life. His musical education was received in Ohio and at Erie, Pa.; he studied with David Hugh Jones and Harry Hirt.

Mr. Snyder was a member of the Westminster Presbyterian Church and a charter member of the Dayton AGO Chapter in which he had held offices. He served 27 years as organist of the Linden Avenue Baptist Church in which a memorial service was held Jan. 31. The choir under the direction of William Rish sang and Robert Stofer was at the organ.

Two sisters survive.

FOUNDER OF AGO CHAPTER
IN NEW JERSEY DEAD AT 67

Frances E. Kreamer, a charter member of the Northern New Jersey Chapter, died suddenly at her home in Paterson Feb. 23 at the age of 67. Mrs. Kreamer was an active member and served in many capacities as a chapter officer and was on the board of directors for many years. She had served as organist in several churches in the area and in recent years was a substitute organist. She studied organ with Richard Warner of Hohokus. Her husband, A. H. Kreamer, an attorney, is legal advisor to the chapter. In addition to her husband, Mrs. Kreamer is survived by a son and daughter.

HARRY MYERS DIES; HAD
LONG LOUISVILLE CAREER

Harry William Myers, 53, organist and choirmaster in Louisville, Ky., churches since 1924 died March 6 at his home. He was honored last year by the First Lutheran Church for 35 years of church work in Louisville—at Trinity Lutheran, Broadway Baptist and St. Paul Methodist before going to First Lutheran. Born in Richmond, Ky., Mr. Myers was a business man as well as a musician. He was an active member of the Louisville AGO Chapter and was prominent in other organizations.

A student of Fredrick Cowles, George Latimer and W. Lawrence Cook, he attended the old Louisville Academy of Music. He had played many recitals.

VETERAN WACO ORGANIST
VICTIM OF HEART ATTACK

Harry Lee Spencer, veteran Waco, Tex. organist, died Nov. 3 at his home at the age of 70, a victim of a heart attack. Just a year ago THE DIAPASON ran a story of his retirement from the Columbus Avenue Baptist Church after 48 years of service.

Mr. Spencer, a prominent business man as well as an organist, was a founder and former dean of the Waco AGO Chapter. His widow, two brothers, four sisters and grandchildren survive him.

FORMER MINNESOTA WOMAN
PASSES AT SAN JOSE, CAL.

Pearl Myrvold, organist for the Zion Lutheran Church, San Jose, Cal. died Jan. 20 after a seven-month illness. A native of Minnesota, she had lived at San Jose only a year. She was the mother of three sons who, with her husband, her parents and a sister survive her.

Mrs. Myrvold was a member of the San Jose AGO Chapter and of the Lutheran Church of the Good Shepherd.

WILLIAM PERCIVAL FITZSIMMONS, proprietor and son of the founder of Musical Opinion, distinguished British musical journal, died Nov. 28 in his 79th year. Funeral services were held Dec. 3. His widow survives.

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TULSA CHURCH WILL HAVE LARGE MÖLLER

BOSTON AVENUE METHODIST

Four-Manual Will Contain Antiphonal Division—Edifice Seats 2,000—Marvin Reeher Is Minister of Music

The Boston Avenue Methodist Church, Tulsa, Okla., has recently entered into agreement with M. P. Möller, Inc. for a new four-manual organ. The beautiful edifice, built in 1929, has a seating capacity of 2,000 persons; the minister of music is Marvin Reeher.

The instrument is comprised of seven divisions, 55 stops and 71 ranks.

Specifications and negotiations were drawn by Möller's representative, W. A. Brummer, in consultation with the executive committee of the church.

The stoplist is as follows:

GREAT

Quintadena, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Gedackt, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Spitzflöte, 4 ft., 61 pipes
Waldflöte, 2 ft., 61 pipes
Furniture, 4 ranks, 244 pipes
Cymbal, 3 ranks, 183 pipes
Chimes

SWELL

Flauto Dolce, 16 ft., 61 pipes
Rohrflöte, 8 ft., 61 pipes
Viola Pomposa, 8 ft., 61 pipes
Viola Celeste, 8 ft., 61 pipes
Flauto Dolce, 8 ft., 12 pipes
Flute Celeste, 8 ft., 49 pipes
Prestant, 4 ft., 61 pipes
Flachflöte, 4 ft., 61 pipes
Doublette, 2 ft., 61 pipes
Sesquialtera, 2 ranks, 122 pipes
Plein Jeu, 4 ranks, 244 pipes
Fagot, 16 ft., 61 pipes
Trompette, 8 ft., 61 pipes
Fagot, 8 ft., 12 pipes
Schalmey, 4 ft., 61 pipes
Tremulant

CHOIR

Nason Gedackt, 8 ft., 61 pipes
Spitzviol, 8 ft., 61 pipes
Erzähler, 8 ft., 61 pipes
Erzähler Celeste, 8 ft., 49 pipes
Koppelflöte, 4 ft., 61 pipes
Harfenprincipal, 4 ft., 61 pipes
Nasat, 2½ ft., 61 pipes
Nachthorn, 2 ft., 61 pipes
English Horn, 8 ft., 61 pipes
Hautbois, 4 ft., 61 pipes
Tremulant

POSITIV

Copula, 8 ft., 61 pipes
Rohrflöte, 4 ft., 61 pipes
Gemshorn, 4 ft., 61 pipes
Prinzipal, 2 ft., 61 pipes
Kleinquinte, 1½ ft., 61 pipes
Octavlein, 1 ft., 61 pipes
Scharfmixtur, 3 ranks, 183 pipes
Singend Regal, 8 ft., 61 pipes

BOMBARDE

Bombarde, 16 ft., 61 pipes
Trompette Harmonique, 8 ft., 61 pipes
Claron Harmonique, 4 ft., 61 pipes
Harmonics, 4 ranks, 244 pipes

ANTIPHONAL

Gedackt, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Fugara, 4 ft., 61 pipes
Flautino, 2 ft., 61 pipes
Oboe, 8 ft., 61 pipes

PEDAL

Cornet, 32 ft.
Principal, 16 ft., 32 pipes
Subbass, 16 ft., 32 pipes
Quintaton, 16 ft.
Flauto Dolce, 16 ft.
Geigen, 8 ft., 32 pipes
Bourdon, 8 ft., 12 pipes
Flauto Dolce, 8 ft.
Quintaton, 8 ft.
Choralbass, 4 ft., 32 pipes
Blockflöte, 4 ft., 32 pipes
Blockflöte, 2 ft., 12 pipes
Mixture, 3 ranks, 96 pipes
Posaune, 16 ft., 32 pipes
Posaune, 8 ft., 12 pipes
Clarion, 4 ft., 12 pipes
Fagot, 16 ft.
Fagot, 4 ft.
Chimes

ANTIPHONAL PEDAL

Liebliebordin, 16 ft., 12 pipes
Gedackt, 8 ft., 32 notes

INSTALL WICKS ORGAN IN LA CROSSE CHURCH

PLACED IN REAR BALCONY

First Evangelical Lutheran in Wisconsin City Will Have 3-Manual—Lester Raabe Is Organist—Fall 1961 Completion

A new Wicks organ will be installed in the First Evangelical Lutheran Church, La Crosse, Wis. The specification was designed by a consultant, the Rev. Wayne Schmidt, in conjunction with the organist, Lester Raabe, and Robert J. Dornoff, Wicks representative. The 32-rank three-manual instrument is to be placed on the balcony at the rear of the church. The great and pedal are to be exposed. The swell and choir will be in expression boxes. An eyeline type console with tracker touch will be utilized. Completion is scheduled for the fall of 1961.

The stoplist:

GREAT

Quintaton, 16 ft., 61 pipes
Diapason, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Twelfth, 2½ ft., 61 pipes
Super Octave, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Chimes, 21 tubes

SWELL

Rohr Flute, 8 ft., 68 pipes
Viola, 8 ft., 68 pipes
Viola Celeste, 8 ft., 56 pipes
Spitz Principal, 4 ft., 68 pipes
Flute Traverso, 4 ft., 68 pipes
Flautino, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Trompette, 8 ft., 68 pipes
Oboe, 4 ft., 68 pipes
Tremolo

CHOIR

Gedackt, 8 ft., 61 pipes
Dolcan, 8 ft., 61 pipes
Dolcan Celeste, 8 ft., 49 pipes
Koppelflöte, 4 ft., 61 pipes
Nazard, 2½ ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Tierce, 1½ ft., 61 pipes
Clarinet, 8 ft., 61 pipes
Chimes
Tremolo

PEDAL

Resultant, 32 ft., 32 notes
Diapason, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Quintaton, 16 ft., 32 notes
Octave, 8 ft., 32 pipes
Bourdon, 8 ft., 12 pipes
Quintaton, 8 ft., 32 notes
Quinte, 5½ ft., 32 notes
Super Octave, 4 ft., 12 pipes
Bourdon, 4 ft., 12 pipes
Mixture, 3 ranks, 32 notes
Bombarde, 16 ft., 32 pipes
Bombarde, 8 ft., 12 pipes
Clarion, 4 ft., 12 pipes

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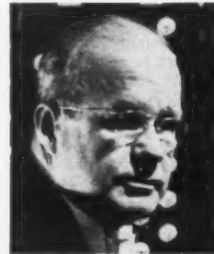
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